

P.S.
Ro
607
1960

1960

FILE

ANNUAL

ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

TORONTO

LIBRARY
ROYAL ONTARIO MUSEUM
UNIVERSITY OF TORONTO
100 QUEEN'S PARK
TORONTO 5 - ONTARIO - CANADA



ART AND
ARCHAEOLOGY
DIVISION

1960 ANNUAL

ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

TORONTO

Editorial Board

Chairman: JOHN LUNN, B.A., A.M.A., F.R.S.A.

Members: HAROLD B. BURNHAM
HENRY TRUBNER, M.A.

DESIGNED BY FRANK NEWFELD, M.T.D.C., N.D.D.

PRINTED BY THE UNIVERSITY OF TORONTO PRESS

Contents

The Art and Archaeology Division: 1959–60, 7

A. D. Tushingham

New English Galleries in the Royal Ontario Museum, 11

Gerard Brett and Harley Parker

A Bronze “Wall-bracket,” 21

Neda Leipen

From the Excavations at Nimrud, 1958, 27

Winifred Needler

Two Early Chinese Wine Vessels, 41

Barbara Stephen

Two Japanese Paintings, 46

Henry Trubner

Recent Additions to the Chintz Collection, 54

K. B. Brett

Some European Silks, 60

Harold B. Burnham

An English Japanned Cabinet, 64

Gerard Brett

An Eighteenth-Century Porringer, 68

H. A. Hickl-Szabo

Venetian Glass, 69

H. A. Hickl-Szabo

Ethnological Field Work and Accessions, 70


Kenneth E. Kidd

A Peruvian Water Jar, 75

Kenneth E. Kidd

Staff, 77

Publications, 78



Digitized by the Internet Archive
in 2019 with funding from
Royal Ontario Museum

<https://archive.org/details/annualromaa1960>

Illustrations

PLATES

- I Pine panelled room, about 1740, 13
- II Part of the second English gallery, 15
- III The Dining Room of about 1815, 15
- IV Bronze "wall-bracket," front view, 22
- V Bronze "wall-bracket," side view, 23
- VI Ivory panel showing male figure with tree, 30
- VII Ivory plaque showing male figure with lily, 31
- VIII Ivory plaque showing male figure with papyrus flowers, 32
- IX Part of an ivory pyxis showing crested griffin, 32
- X Part of an ivory pyxis showing falcon-headed griffin, 32
- XI Ivory plaque showing bull, 33
- XII Ivory plaque with lotus border, 34
- XIII Ivory plaque with procession of tributaries, 35
- XIV Bronze wine cup, type *chüeh*, 42
- XV Bronze wine vessel, type *chia*, front view, 42
- XVI Bronze wine vessel, type *chia*, side view, 42
- XVII Taima Mandara, hanging scroll, 47
- XVIII Monkeys, hanging scroll, 51
- XIX Monkeys, hanging scroll. Detail showing seal, 51
- XX Dress, painted and resist dyed cotton, 55
- XXI Man's house gown, painted and resist dyed cotton, 56
- XXII Cover for chair seat, painted and resist dyed cotton, 58
- XXIII Crimson velvet dalmatic, 61
- XXIV *Le Jardinier*. Brocaded silk wall panel, 62
- XXV *La Jardinière*. Brocaded silk tabouret cover, 62
- XXVI Japanned cabinet on silvered stand, 65
- XXVII Silver porringer, 68
- XXVIII Venetian glass jug, 69
- XXIX Midé bag and contents, 73
- XXX Wooden object resembling an owl from midé bundle, 74
- XXXI Birchbark scroll with pictographic inscriptions, 74
- XXXII Mochican earthenware vessel, 76

FIGURES

- 1 Detail of Plate VII, showing footwear, 31
- 2 Assyrian officers conducting tributaries (see Plate XIII), 35
- 3 Rubbings of motifs on *chüeh*, 43
- 4 Rubbings of motifs on *chia*, 44
- 5 Marks on silver porringer, 68

THE ART AND ARCHAEOLOGY DIVISION: 1959-60

The activity of the Division has continued at its normal high rate during the past year, with the usual amalgam of success and failure, strain and triumph. As with most such institutions the demands made upon personnel and facilities by our large and varied publics continually outrun our ability to meet them. Yet in spite of the pressures the staff has accepted the Museum's expanded role in the University and the community, and is doing its utmost to meet the challenge.

The most important Special Exhibition of the year was "Impact: Poster Art of the World", which had its gala opening on the evening of April 5 and ran until May 29. John Hillen, Display Chief of the Earth Sciences Division, was responsible for suggesting the exhibition. To him must go the credit for assembling posters from 44 countries (including those behind the Iron and Bamboo curtains), for assisting in the selection of some 600 of these from a total of several thousand submitted, and for writing the introduction to the catalogue. Dr. Heinrich was in large part responsible for the assembling of posters illustrating the history of the art, and representing the work of outstanding artists. Harley Parker, the Division's Display Chief, produced an ingenious and eye-catching display, quite in keeping with the title of the exhibition. This major exhibition is scheduled to be shown at the Vancouver Festival in the summer of 1960 and at l'Ecole des Beaux-Arts in Montreal in the autumn. A smaller exhibition will be lent to institutions in the U.S.A. and Canada during 1960-61 under the sponsorship of the American Federation of Arts.

The "Amice Mary Calverley Memorial Exhibition", held in January-February of this year, paid tribute to a close friend of the Museum. Her gifts, largely in the fields of textiles and ceramics, and the results of her own life work—the recording in four magnificent volumes, of the reliefs on the temple of Sethos I at Abydos in Egypt—were shown. A mimeographed check-list prepared by Mrs. Brett, preceded by a biography and appreciation written by Miss Needler,

form a record of the life and generosity of a truly remarkable woman.

Other exhibitions were "Modern Pottery from Abroad" (Summer 1959); "Typography 59" (October); an exhibition of toys of the 19th century lent by Mr. Percy Band, and some 400 antique Christmas and New Years greeting cards from the Coutts Hallmark Historic Collection (December-January); a loan exhibition of prints by Shiko Munakata and a small display of metal and lapidary work by the Metal Arts Guild of Ontario (March); and a display of English, European and Far Eastern ceramics in April and May to accompany the Fifth International Wedgwood Seminar held at the Museum under the chairmanship of Mr. Spendlove. The Canadiana Gallery presented two major exhibitions: "Wolfe and Montcalm: the Struggle for Quebec" in the autumn of 1959, to celebrate the 200th anniversary of the fall of Quebec; and "Water-Colours of Canada in the Middle Nineteenth Century", held in the spring of 1960. The latter was supplemented by a group of water-colours by William Armstrong, lent by Mr. Percy Band.

The Lower Rotunda was the scene of a series of small exhibitions, mostly photographic (D. W. Buchanan; loan exhibition of Angkor Wat photographs; "Gaby"; Greenhill). There was also another exhibition of reproductions of Indian Pictographs by Selwyn Dewdney, a show of photographs and paintings by the Museum staff, and a display of photographic posters as an adjunct to the "Impact" exhibition.

In the year several important changes have occurred in the Division's permanent galleries. The poster exhibition was the first to occupy our new Exhibition Hall. The large and well-proportioned gallery south of the Armour Gallery, which formerly housed the Ming Tomb, was made available for this purpose by moving the tomb outdoors to the north courtyard. This difficult and costly transfer was accomplished during the summer and early autumn of 1959. The tomb is now re-erected, and awaits only the planting of trees and shrubs to make it a most effective display—visible, moreover, to members of the public walking along the busy street to the north. Much remains to be done to fit the Exhibition Hall for its new role, but plans are under way for new heating, air-conditioning and lighting installations.

Arrangements have finally been completed for the removal to the Museum of the outstanding Lee of Fareham Collection, which has hitherto reposed in Hart House. This fine and large collection of European and English silver and *objets d'art* of the Mediaeval and Renaissance periods, on extended loan from the Massey Foundation, will complement the Museum's permanent European collections. The University of Toronto has provided the funds for a completely modern display, and it is hoped that it will be on exhibition early in the autumn of 1960.

In November 1959, in lieu of a Special Exhibition, the newly installed galleries illustrating the life and accomplishments of Eighteenth Century England were opened to the public. They are more fully described by Mr. Brett and Mr. Parker below. They constitute the first large-scale revision of our galleries to be completed.

Many other galleries throughout the Division have received a modicum of attention in the form of new lighting, new paint or new backgrounds, but such small-scale refurbishing must be considered in most cases but a stop-gap until the money and time are available to attempt the radical re-installation many of them require.

Storage remains the most pressing problem of the Division, not only for the collections but for cases and other display materials. Until such space is available it is impossible to plan major changes in the galleries. It is therefore with some satisfaction that we can claim some progress in this respect in the case of the department of Ethnology. The allocation of two locker-rooms in the Household Science Building made it possible to remove from dead (and destructive) storage in a damp basement much important material—principally African and Oceanic—and to sort, catalogue, repair and transfer thousands of specimens to new storage more suitable for their conservation and use. At the same time we must be aware of the critical situation approaching. Certain storage space outside the building must be surrendered within the next year or two, and there is no prospect of other space to take its place. Already storage is encroaching on the galleries—parts of at least seven have been taken over in whole or in part in the last two or three years. New building is sorely needed.

The Division's archaeological programme is expanding gradually. Mr. Kidd, in his article in this Annual, discusses the fieldwork in Ontario briefly in connection with the material provided by them for the Museum's collections. Archaeological research outside of Canada remains one of the Division's important interests. Thanks to the generosity of private donors the funds have been provided for a long-hoped-for five-year programme of research in British Honduras. Actual fieldwork should commence in the early spring of 1961. Two other possibilities are under discussion: participation in some way in the UNESCO-sponsored programme to record and/or salvage the archaeological and historic remains of the upper Nile Valley; and possible collaboration with several American institutions in the excavations at Nippur in Southern Iraq.

Over the past year Mr. Burnham's Occasional Paper on "Chinese Velvets" has been published, and won a most enthusiastic reception. Mr. Kenyon's Occasional Paper on his archaeological work at Inverhuron marks the first of what we hope will become an important archaeological series. Dr. Rogers' first report on his ethnological

study of an Indian group living in Patricia District, to be entitled "The Round Lake Ojibwa: a Socio-Economic Study", is now in the hands of the Editorial Committee. Mr. Spendlove's "The Face of Early Canada", published in 1958, but omitted from last year's report, and his newly published "Collector's Luck", are the result of many years work in the Canadiana collections and in many other fields.

The Division contributed material for several loan exhibitions. Mr. Spendlove's book, "The Face of Early Canada", led directly to a loan exhibition of 54 historical prints selected from the Sigmund Samuel Collection by the author for circulation, under the same title, to nine Canadian galleries and museums under the sponsorship of the National Gallery of Canada. Loans were also made for an exhibition of Chinese paintings at the Haus der Kunst in Munich and for the exhibition "Gandharan Art from Pakistan" sponsored by the Asia Society, of New York. We have already referred to the loan exhibition of Posters being arranged by the Museum.

The two students enrolled in the National Gallery of Canada's training scheme spent two months in the Division during the past winter. Mr. T. Twareki of the National Museum worked for some time in the Conservation department, to familiarize himself with the techniques used in the conservation of archaeological materials.

It is with a great sadness that we report the death, in January, of Bishop W. C. White, the first Curator of our Far Eastern department. The Chinese collections will always bear the imprint of his great and informed interest in the early history and art of China. It is only fitting that a group of his friends and former students should band themselves together to establish a fund in his memory. Through research projects and other scholarly activity, made possible by the proceeds of this fund, the Bishop's work will be continued.

Miss Helen Fernald, former Curator, and since 1958 Research Curator, of the Far Eastern Department, retired ~~as of June 30th~~. She will, however, be ~~continuing~~ her work on the Chinese tomb figures in the ~~Museum's~~ collections, and it is hoped that her manuscript may be ready for publication during the coming year.

This brief report would not be complete without a word of appreciation to the Women Members' Committee of the Museum. Scores of young women, many with family and other committee responsibilities, gave freely of their time to assist in every capacity in virtually every department of the Division. For their appreciation of our need and their practical response, the Museum owes them a great debt of gratitude.

GERARD BRETT

AND

HARLEY PARKER

NEW ENGLISH GALLERIES

IN

THE ROYAL ONTARIO MUSEUM

I

As an early stage of the long-range plan for modernizing the presentation of the Museum's collections, the Panelled Room of about 1740 and the two eighteenth-century English Galleries, closed since the "Seven Centuries of English Domestic Silver" exhibition, have been re-arranged and re-installed and are now open.

The Museum has to serve many masters, and these galleries reflect the fact. There are students of the University of Toronto of which the Museum is part, who come either in classes or individually; there are students, chiefly art students, from other institutions, especially the Ontario College of Art and the Central Technical School; there are school children who come in classes or in smaller groups, for the Museum is closely bound in with the schools of Ontario. Last, but by no means least, there is a general adult public composed of everyone from the collector to the casual summer visitor.

The Museum is open to all of these, and the galleries are necessarily planned to serve as many of them as possible. This fact, given the arrangement of the Museum building, will explain some of the special features of these galleries and why, for example, a Period Room or display of furniture is placed so close to the exhibition cases containing pottery, silver, glass and porcelain. It will also explain why our choice of objects has been what it is, and why for example we have been ready to prefer an object that tells a clear story to one that may be artistically finer but of which the meaning is obscure. In the labelling, which may often appear repetitive, we have tried to approach our public on several levels of comprehension or interest.

While the above statement of general guiding principles applies to most, if not all, of our gallery display, certain specific problems presented themselves in these eighteenth-century English Galleries. While

some museums have complete period rooms, removed intact from great houses, this museum has none. Our collecting has always been directed more to education, the documentation of a period or culture by means of typical objects (often in quantity to illustrate variations), rather than to the provision of aesthetic pleasure by the display of art objects. We have, therefore, examples of many designs of eighteenth century English chairs or silver spoons but no complete matching set of either. This fact must of necessity obviate any attempt to exhibit the particular (an historic period room complete in every detail) but opens up the opportunity of generalizing and saying far more about the period than is otherwise possible.

We have therefore made a virtue of our necessity or, as we prefer to think, taken advantage of our opportunities to approach our many publics from many points of view.

Finally, one essential could not be neglected. The eighteenth century in England achieved a grace in design and a craftsmanship in execution which conveys a general air of elegance without (at its best) ostentation. Such an air had to be created for these galleries in spite of a great variety of objects and display techniques. Whether this has been achieved must remain for our public to decide.

The new display begins with the Panelled Room of about 1740 (Plate I). The panelling is of pine (as was generally the case), and when removed from its original position in a house in Eastern England was stripped of paint and waxed. An attempt has now been made to restore the room to what must have been its original condition, by repainting the panelling and installing the type of plaster ceiling, windows, and carpet that would have been present in the original. It has been set up as the Card Room of a house and appropriate furniture has been installed.

The first of the two galleries covers the years 1715 to 1775. Three cases are devoted to pottery; the first to later tin-enamel, chiefly from Bristol, especially a plate by or in the manner of John Bowen; the second to white salt glaze, Whieldon ware, and the earliest work of Josiah Wedgwood, notably a trial piece for the dinner service ordered by Catherine II of Russia in 1772, and the third case to other examples of coloured wares, especially a large pitcher from Nottingham. The first of three cases devoted to glass of the period contains examples of the bulky glass in heavy metal, produced before the first of the Excise Acts in 1745; the others illustrate the effect of the Excise Acts, in the air-twist or enamel-twist stems and wheel-engraved bowls. The most interesting piece in this case is a wine glass inscribed "George Prince of Wales 1759"—i.e. from the few months between the death of George's father, Frederick Prince of Wales and George's own accession to the Throne as George III.

cut 1678



PLATE I

Pine Panelled Room, English, about 1740; from a house in London

Seven cases are devoted to the fine collection of English eighteenth-century porcelain. The first contains examples of Far Eastern porcelains to illustrate the prototype the English makers were trying to copy, and others to Chelsea, Bow, Worcester (one case of painted and one of early transfer-printed wares), Caughley and Lowestoft (showing the influence of Worcester on other factories). The last is a “varia” case with pieces from Derby, Longton Hall, Liverpool and the hard-paste factory at Bristol.

Two cases of silver show the development of this peculiarly individual craft; the finest piece is a Covered Cup by Christian Hillan, London, 1740. Small settings of furniture complete the display; they include a marble-topped side table in the later style of (and ascribed to) William Kent, said to come from Kirtlington Hall in Oxfordshire. Two recent acquisitions are shown: a terracotta bust of Fiammingo (François Duquesnoy), signed “Mich. Rysbrack 1743,” and a plaster *basso relievo* of Oliver Cromwell by Louis François Roubiliac. These are the first important eighteenth-century English sculptures to enter the Museum collections, and a third piece, a fine portrait bust of William Pitt the Younger, is now shown at the Canadiana Gallery.

The second gallery covers the years 1775 to 1820, and shows the effects of Neo-Classicism on the Decorative Arts in England (Plate II). Its main features are the furniture settings: a George III Drawing Room of 1790–1800, and a Regency Dining Room of about 1815 (Plate III). Each is complete with wallpaper, glass chandelier, fireplace, carpet, paintings and furniture suitable to the purpose and period. Exhibition cases are devoted to pottery, glass, porcelain, silver, and Sheffield Plate. The greatest name in English pottery at this period was undoubtedly Josiah Wedgwood, and examples of his later wares—jasper in various colours, black basalt and *rosso antico*—and their effect on his contemporaries are shown. Cases of glass illustrate, first, the engraving and shallow cutting that then became popular; the heavier body and deeper cutting associated particularly with Waterford and the other glass-houses in Ireland; and the early coloured glass made especially at Bristol. The cases of porcelain show the change that accompanied the gradual transition from soft-paste to bone china as a body material. The two cases of silver include the later and heavier styles of Neo-Classicism, notably the work of Paul Storr. One of the cases is devoted to early examples of Sheffield Plate.

The Museum Collection aims to illustrate the Decorative Arts in England over as long a period as possible. The eighteenth century occupies a pivotal place in the total scheme since it was then that handwork began to be replaced by the machine to a substantial extent. We hope it may be possible soon to illustrate in our galleries more of the last century-and-a-half's products than we can at present. The period before 1715 is already covered; the century from then until 1820 is now also covered; to complete the story and to give it its full meaning for 1960 we should continue it as effectively as we are able towards the present day.

G.B.

PLATE II *Part of the second gallery devoted to England from 1775–1820, showing the furniture setting of about 1790 and some of the exhibition cases*

PLATE III *Section of the furniture setting showing a Dining Room of about 1815*

cent 1679



II

cent 1680



III

André Malraux in *The Voices of Silence*¹ has pointed out that the museum turns images into art by establishing a new category, a unique classification that creates a different mental attitude.

No matter what art or tricks we use, once an object is placed in a museum it no longer has a place in that part of the world we call "reality." No amount of knowledge of its chronological significance, aesthetic merit or use is alone sufficient to orientate it to this new environment. The creation of such new worlds within worlds is historically the function of the artist. It is well known that an artist, with all the technical limitations inherent in his craft, cannot follow the relationships which exist in nature. Therefore he is obliged to set up a new system of relationships which will result in an illusion of reality. To quote E. H. Gombrich in *Art and Illusion*, "His (the artist's) is a psychological problem—that of conjuring up a convincing image despite the fact that not one individual shade corresponds to what we call 'reality'."² In the opinion of the writer this also serves as an excellent description of the main problem facing the designer in the museum.

It is my intention here to describe some of the methods used in designing the eighteenth-century English galleries in the Royal Ontario Museum. This is being done with the dual purpose of stating the aesthetic and psychological factors bearing on the unification of the galleries and the specific technical solutions employed.

The world of museum design is multi-dimensional, with many facets of organization becoming apparent simultaneously and many problems constantly inter-acting on one another. To present a coherent picture it is advisable to leave this world of simultaneous complexity and to attempt to order the problems sequentially, treating them as they arise as though they bore little or no relationship to one another, with the fervent hope that their actual inter-relationships will finally become apparent.

Let us state, first of all, some of the problems that confronted us when we started to design. One of these was to reconcile the various needs for display space (complicated by the necessity of chronological arrangement); another was the fact that we have two main audiences to consider, first, the general public and secondly, specialists and students. Both of these problems are universally inherent in museum design. The need to create, by proper use of space as well as other means, an atmosphere of elegance was a unique aspect of this particular exhibit. How to use space lavishly with one hand while conserving it

with the other is a problem which all exhibit designers will understand.

Traffic control and display demands are different aspects of the same space problem, and we attempted, on the basis of knowledge gained from other exhibits, to allow a minimum of twelve feet for traffic arteries. We failed to achieve this ideal in some instances but managed to limit the narrower parts to areas where nothing is on display. Just as in two-dimensional designing white paper is not blank paper but serves its purpose in the overall design, so, in three-dimensional designing non-display areas are not blank areas. In fact, this play between active and non-active areas is at the heart of all good design.

Recognizing that space has its aesthetic side, we used an English wrought iron gate in such a way that the public looks through it at a fountain and past that to the end of the galleries. Such a use does not militate against a close examination of the gate and is a much better solution than placing it against a wall. When used as a "transparency in space" it more closely approximates its normal purpose as well as offering an opportunity to divide space aesthetically without creating small, closed-off blocks out of keeping with the required air of elegance.

Another of our problems was to make the period rooms visible to children and to the students who customarily sit on low stools. We solved this difficulty by raising glass barriers (Plates II & III), four feet high which allowed the youngsters to see through while, at the same time, ensuring security of the objects. The writer believes that the outside-inside concept of contemporary architecture, in which walls project through glass, and gardens continue through glass into the room, has conditioned the public to think of glass as opening up space rather than enclosing it. Our barriers, being glass, provide the minimum of restriction in psychological terms and allow the audience to have a much greater sense of involvement in the room.

Finally, we have provided comfort for the public by installing cushioned seats for about fifteen people. Several of these seats are in an alcove where people may sit and watch a contemporary fountain as it splashes musically. We no longer believe that in order to learn it is necessary to suffer! The fountain, more importantly if less obviously, serves to improve humidity conditions in the non-air-conditioned galleries, thus helping to preserve antique furniture in a climate which tends to have severe effects on old wood.

The fact that we had distinct audiences, specialists, students and the general public made it necessary to provide displays which would appeal to all. While the period rooms are of great use to students, particularly art students, there is no doubt that it is a type of display to which the general public particularly responds. The scholar, on the other hand, needs to be able to see things at a much closer range, and in greater quantity and variety, and this necessitated setting up display

cases in close proximity to the period rooms. It was recognized that the problem of setting up these two forms of presentation together was a difficult one and we decided to make a virtue of necessity by using their very difference as a design factor. We strengthened their dissimilarity by deliberately selecting for the cases backgrounds that were not in period with the objects. Making our choice on the two factors of aesthetics and ease of perception, we succeeded in making the period rooms large accent points in a gallery of display cases.

We have installed, primarily for the scholar, labels covering the specific objects in each individual case. For the public at large it is our intention to use large general labels on the walls and above the cases, supplemented with maps and photographs of various English homes of the period. These will serve to make the individual labels more meaningful, should the public choose to read them, while at the same time giving a general orientation if this is all that is desired.

As I have noted earlier, the period calls for a certain elegance in the presentation of the material and in the layout of the galleries. Generally, therefore, we aimed at a sense of spaciousness and the English gate played an important part by opening up space visually while controlling it physically. The cases are of the choicest walnut, beautifully made in our own cabinet-maker's shop and polished to that sheen which only a lover of wood truly appreciates. Walnut panels are also used to connect and end the various groups of cases. This continuity of colour meeting the cool grey blue of the walls accounts to a large degree for the quiet refinement of the galleries. The fountain, too, as it tinkles and splashes, immeasurably reinforces this feeling.

In the cases, great care was taken with the choice of backgrounds, but as we had eliminated the idea of making the backgrounds coincide with the period of the objects, purely aesthetic judgements played a larger part here than they might in other circumstances. Ease of perception, which was the other salient factor governing our choices, perhaps needs a word of explanation. It is not sufficient merely to illuminate an object so that it can be easily seen; rather it is a matter of making sure wherein the significant visual aspect of the object lies, whether it depends primarily upon surface quality or significance of outline. If the first, it is obviously necessary to cut down the contrast of hue, chroma, value or texture or perhaps all four, while, if the second is true, it is probably wise to increase the contrast of object and background in order to accentuate the outline. Naturally, if the object has high qualities in both outline and surface it is necessary to choose a background which will point up both aspects. In the case of period glass the backgrounds were subdued, if not eliminated, by using black, and in some cases dark green velvet. We then manufactured our own spotlights using 30 watt spotlight bulbs and metal funnels to channel the light.

Each glass was individually lit. A greater success could have been achieved here had we been able to provide lights of varying intensity, perhaps in some instances as high as one hundred watts, but within the limitations of our budget we feel that we have reached a good solution. In all the cases, objects were mounted on a variety of boxes in preference to shelves which are considerably less flexible and which force one to contend with what always appear to be unsightly brackets. The boxes were, in many cases, covered with the same material as the background or painted in an analagous colour. In still other instances, where the background contrasted with the objects, it was felt appropriate to use boxes which echoed a colour to be found in the porcelain shown rather than repeat the background colour. Great care was taken to achieve quiet dynamism in the relationships of the objects as their positions varied—back and forth, up and down in space. It is not possible, nor would it be profitable, to enumerate every decision made concerning backgrounds and individual case arrangements, but it is, perhaps, worthwhile to take one specific instance to demonstrate the kind of thought which precedes a decision. The case containing Derby and Coalport china proved to be a little intractable because the porcelain is decorated, or perhaps one should say over-decorated, with gold which, to contemporary eyes, appears garish. We decided to employ one of the principles of simultaneous contrast and use a gold tile wallpaper on the background. In these surroundings the gold on the objects lost its brassiness and became integrated into the overall scheme. It might be argued that this is a distortion of the image of the period. Obviously, however, we cannot see these objects through the eyes of the people who used them; they loved them, otherwise the objects would never have been produced. An age will always look on some styles with a lack of sympathy, but these objects must be examined to be appreciated and a mental attitude of distaste is not conducive to objective observation. Therefore it was felt that placing them in a situation which made them more acceptable to contemporary eyes was not only justified but absolutely necessary.

We have mentioned period rooms but, strictly speaking, there are no period rooms in the sense that the walls, ceiling and furniture are those of a single room. What we have done is to provide suitable backgrounds for period furniture by the use of facsimile wallpapers, and mouldings plus authentic fireplaces. We do, to be exact, have one room, the panelled room of 1740 in which the walls are authentic (Pl. I). In these settings we have placed a variety of furniture, all of it of the right period, but with no matching pieces. In other words, our period settings can be looked upon as large display cases holding a wide variety of typical pieces. The problem of lighting the period settings was solved by using a group of floodlights from either front or

side and employing auxiliary lighting to eliminate harsh shadows. The panelled room of 1740 was unusually successful in its lighting. This was lit from behind translucent glass windows with a battery of PAR 300 Northcraft Sealed Beam Floods. These lights were originally designed to light make-shift airports but they have proven to be an excellent addition to museum light sources. Being designed for industrial use, they are, of course, much cheaper than any lights designed for theatre or art use. With them we contrived a most convincing illusion of early evening sunlight. This lighting, supplemented by playing cards, a pipe and a few other objects resulted in producing a remarkable sense of a lived-in room.

While it is relatively easy to state solutions to individual problems, it is much more difficult to explain how one arrives at the unification of a large exhibit. It is inevitable that in the process of design and installation new ideas will arise and old ones subtly change. It is, however, absolutely necessary that no idea be allowed to break the unity of the basic conception, otherwise one is in grave danger of having a gallery of bits and pieces. It is in this one area of overall unification on an aesthetic level that the greatest demands are made upon design skill.

It may be asked why there is a need for aesthetic unification when it is the material that is to be looked at? The answer is, of course, that material in a museum does not fit into the average man's conception of reality, and too many adults lack the creative ability to project themselves into a new world. It is interesting to note here that the child has no such problem: constantly through his toys, he projects himself into a variety of worlds. The adult has a more difficult time. Nevertheless, just as in the landscape painting where "not one shade corresponds to reality" the public senses and appreciates the beauty and unity of the new presentation, so, in a museum exhibit, it can respond to a new system of relationships. If visitors do not regard the new system as a reasonably accurate projection of reality they can at least accept it as a useful springboard to help propel themselves into exciting new worlds—the admittedly synthetic but vitally stimulating worlds of the museum.

H.P.

NOTES

1. André Malraux, *The Voices of Silence* (Garden City, 1953).
2. E. H. Gombrich, *Art and Illusion* (New York, 1960), p. 49.

A BRONZE WALL-BRACKET

The present article is concerned with an object which has long been in the Museum's Greek and Roman Collection, but wrongly classified and unpublished (Acc. No. 959x204). It is a ladle-shaped bronze object consisting of a flat vertical arm with a hole for suspension in its upper end and a projecting trough-shaped bowl attached to its lower end at right angles (Plates IV & V). The height of the arm is 33 cm. (13"). The bowl is 9 cm. wide, 15.2 cm. long, and 4.1 cm. deep in its shallowest portion. The front part is rounded and has a roughly horizontal upper edge. The edges of the two long sides are incurved, ending towards the front in a rather sharp peak before falling abruptly to join the horizontal front section.

The vertical flat arm is of a graceful, slightly incurved outline which widens into a rounded top. It is decorated with motifs of applied bronze wire. The main appliqué motif is a series of five pairs of antithetically placed S-spirals running vertically along the arm. Between each pair of spirals there is a triangular perforation. The hole in the upper part of the arm is bordered by a loop of appliquéd wire ending in spirals on either side. At its lower end the series of S-spirals terminates in a pair of single spirals. Immediately below these there is a small horizontal bronze protuberance of trapezoidal form. A border of double bronze wire runs along the edges of the arm. The wire of the different appliquéd motifs is graded in thickness, the outer border wire being the heaviest, the inner border wire and the wire round the suspension hole each somewhat thinner, and the thinnest the wire of the spiraliform ornament of the arm. This careful gauging of the different parts to achieve a harmonious whole is especially noteworthy: it combines "both taste and mastery of technique" which, as defined by Herbert Maryon and H. J. Plenderleith, is a characteristic of "fine metal-work."¹ The bowl shows no decoration. The arm and the bowl appear to have been cast in two separate pieces and then soldered together. On the outside the fusion line was filed down to achieve a

cent 1681

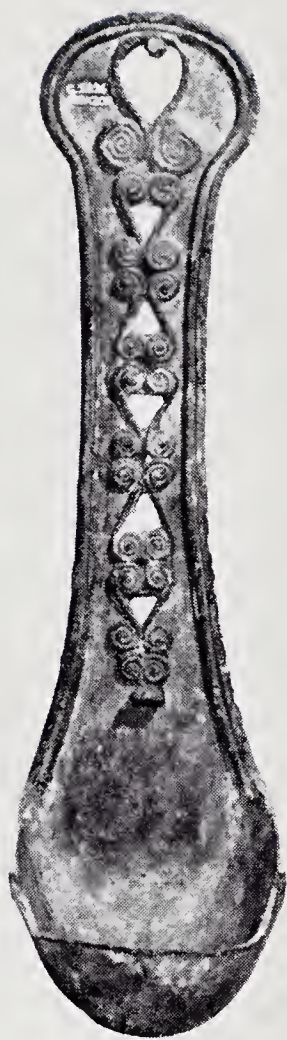


PLATE IV

*Front view of bronze "wall-bracket."
Late Bronze or Early Iron Age.*

smooth joint. The object is covered with green patina and traces of extremely hard calcareous clay.

Brackets of the same basic description, consisting of a flat arm pierced for suspension and a trough-like projection at the bottom, are not uncommon in the Eastern Mediterranean. They occur in both terracotta and bronze, but bronze examples are comparatively rare. Their use is obscure, and none of the names given to them by various excavators seems to describe them satisfactorily. At Myrtou-Pigadhes, a Late Bronze Age sanctuary in Cyprus, thirty terracotta specimens, some complete but most of them fragmentary, were found in levels belonging to the later phases of the Late Cypriote period (c. 1300–1175 B.C.). The long flat arm of these "wall-lamps" or "bracket-lamps"—as they are called by Miss Seton-Williams—is either left plain or shows a simple decoration of incised wavy lines or painted designs. The arm of one specimen was broken and repaired in antiquity by means of four rivets.²

Two examples from Idalion in Cyprus have been recorded by Gjerstad:³ one of them, complete but for part of the ladle, is practically identical in shape and incised decoration to the mended example from Myrtou-Pigadhes. The handle of the less well-preserved one, which is not illustrated, is decorated with incised running spirals. Both were found in Late Cypriote III strata, more precisely in the latest phase of it, and can be dated to the eleventh century B.C. An analogous object

cut 1682



PLATE V

Side view of bronze "wall-bracket"

from Tomb 403 at Lapithos⁴ has a rich geometric decoration of painted horizontal bands of lozenges, zig-zag and criss-cross lines with two concentric circles at the base of the handle. From its Cypro-Geometric III context it can be dated 850–700 B.C. Another terracotta example with geometric decoration was found at Idalion.⁵ Its most interesting feature is a bull's head in the round just below the suspension hole at the top. The bowl varies from those in the preceding examples in that it is not actually bowl-shaped but is a semicylindrical tube open in front. A bull's protome appears on another bracket, this one in bronze, in the Cyprus Museum.⁶ Its bowl is, however, of the more usual trough-shaped type, closed in front, with two peaks on either side. Except for the bull's head, it bears no decoration. All these objects are invariably called "incense-burners" by Gjerstad.

An interesting clay variation of the bull protome type, called a "cult implement" or a "lampholder?" by Bossert, and dated to the Iron Age, has also been recorded in Cyprus: the top of the arm is decorated with two bulls' heads instead of one. The bowl also seems to be divided by a vertical partition.⁷ Excavations at the Late Bronze Age settlement at Apliki in Cyprus⁸ have brought to light several "wall-lamps" or "hanging brackets," as they are called, very close in shape and decoration to those mentioned earlier from Idalion and Myrtou-Pigadhes.

In Palestine analogous brackets have been found at various sites.

In stratum V at Tell Abu Hawam, dated by Hamilton about 1400–1230 B.C., an object was discovered which was described by him as a hanging bracket(?) of uncertain use. It was found in association with characteristic Late Bronze Age pottery types, such as wish-bone handled cups in base-ring ware, white slip painted “milk-bowls” and a large number of Late Helladic III sherds.⁹ Another wall-bracket, unpublished, is said to have come from Ascalon. At Megiddo a dozen or so of these “wall-brackets” as they are noncommittally called¹⁰ were found in strata VII B and A belonging to Late Bronze Age II (1350–1150 B.C.) and in strata VI and VI A of Early Iron Age I (1150–1100 B.C.). These brackets, mostly fragmentary, show various forms of decoration on their handles consisting chiefly of incised wavy lines and dots, but there are also examples with more elaborately modelled decoration, such as two clay braids running along the handle, or human and bovine heads. Among the Megiddo specimens the best known is a completely preserved example from stratum VII A, with a bull’s protome including the two front legs, and a semicylindrical, open-front bowl. This object, called a “peculiar wall-bracket” by Bossert,¹¹ and a “wall-ornament” by Jirku,¹² is in form and decoration very close to a much later “incense-burner” from Idalion in Cyprus (cf. note 5) which belongs to the Geometric period.

In Syria about a dozen and a half of the same type of objects, called “incense-burners” by Schaeffer, were found at Ras Shamra in levels Ugarit Récent II (1450–1365 B.C.), and Ugarit Récent III (1365–1200 B.C.).¹³ One, of which only the upper part of the handle remains, is decorated with a bull’s protome; the rest have incised decoration. There are traces of ashes and fire in the receptacle of one of these (fig. 88, 17). In one of Schaeffer’s earlier campaigns at Minet-el-Beida “a curious terracotta object was found, ladle-shaped and of a still unknown use.”¹⁴

An analogous object was found on the Acropolis at Mycenae.¹⁵ This seems to be the only recorded example from the Greek Mainland where it was probably imported. It is described as a “utensil probably to transport the incandescent coals.”

No solution to the problem of the use of these “wall-brackets” is proposed here, but several observations may be made. Among recorded examples two different types can be easily distinguished: those where the receptacle is a true bowl, and those where the receptacle is of a roughly semicylindrical form open in front. This clearly suggests that their possible use as lamps could have been limited only to the true bowl shape, capable of containing oil. Another interesting fact is that traces of fire and ashes are recorded as found only in the bowl of one example from Ras Shamra, thus indicating that if they were actually incense-burners or lamps they were hardly ever put to this use.

This seems an unlikely conclusion. A striking point is the uniform average height of about 35 cm. of all the known examples which would permit them to be easily lifted and handled, even with one hand should their use ever demand it. That they were functional and not mere "wall-ornaments," as some have thought, can clearly be seen by their shape. A religious or sacrificial use suggests itself through the appearance of a bull's protome on several examples, associating them perhaps with the sacrifice of that animal. On one example from Ras Shamra the handle is decorated with a female figure which Schaeffer thinks represents a goddess, possibly Hathor. The figure of Bes on a specimen from Cyprus¹⁶ points again to a religious use. Nevertheless the purpose of these objects remains obscure, and we may only hope that new excavations will solve the problem. Until then we must content ourselves with a mere statistical listing of known examples.

Let us return to the Museum's example. Acquired some fifty years ago, it was catalogued as Graeco-Roman among a series of objects from Roman Egypt, but no provenance or modern source is given. It may well be that it was purchased in Cairo like many of our other early acquisitions but this would prove nothing about its origin. The spiral motif, which from the Bronze Age onwards never disappears from the decorative repertoire in ancient art, is not in itself sufficient to associate it with any special region or period. Since all the known analogous examples, as we have seen, belong to the Late Bronze Age, with a few of them reaching into the Geometric period, our wall-bracket can safely be dated to the same general period. The provenance of practically all related examples suggests that it was manufactured in Cyprus or on the neighbouring Asiatic mainland, possibly Syria or Palestine.

The fact that the Royal Ontario Museum "wall-bracket" is one of the rare metal examples, its careful workmanship, its elegant outline and proportions, and its almost sophisticated design, make it one of the outstanding, if not the most outstanding example so far known.

NOTES

1. Herbert Maryon and H. J. Plenderleith, "Fine Metal-Work", in *A History of Technology*, I, 623. Edited by C. Singer, E. J. Holmyard and A. R. Hall (Oxford, 1958).
2. J. Du Plat Taylor, Myrtou-Pigadhes, *A Late Bronze Age Sanctuary in Cyprus* (Oxford, 1957), with contribution on "Lamps and Miscellaneous Objects" by M. V. Seton-Williams, p. 77, fig. 32, 17. The height of the mended "bracket-lamp" is about 37 cm.

3. Ejnar Gjerstad *et al.*, *The Swedish Cyprus Expedition, Finds and results of the excavations in Cyprus 1927–1931*, 4 vols. (Stockholm 1934–48), II (Text), 541, 340; 543, 417; II (Plates), CLXXXI, 340. Height of 340, 31 cm.
4. *Ibid.*, I (Text), 190, 127; I (Plates), CLIV, 18. Height, 29.8 cm.
5. *Ibid.*, IV, part 2, 170, fig. 37, 28. Hall, I. H., *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art* (New York, 1894), II, plate CXIII, 888. Height, 39 cm.
6. Gjerstad, *op. cit.*, IV, part 2, 150; fig. 27, 23.
7. H. The. Bossert, *Altsyrien* (Tübingen, 1951), p. 10, fig. 144. Height, 48 cm.
8. J. Du Plat Taylor, "A Late Bronze Age Settlement at Apliki, Cyprus," *The Antiquaries Journal* (1952), XXXIII, 162, pl. 26 e.
9. R. W. Hamilton, "Excavations at Tell Abu Hawam," *The Quarterly of the Department of Antiquities in Palestine* (1934–35), IV, 37, 228, Height, c. 37 cm.
10. Gordon Loud, *Megiddo II, Seasons of 1935–1939* (University of Chicago Oriental Institute Publications, LXII, 1948), plates 249, 250.
11. Bossert, *op. cit.*, p. 84, fig. 1081.
12. A. Jirku, *Die Welt der Bibel* (Stuttgart, 1957), p. 248, pl. 79. Height, 38 cm.
13. C. F. A. Schaeffer, *Ugaritica II*. (Mission de Ras Shamra, Vol. V, Paris, 1949.) Figs. 73, 4, 88, 1–18. Height of the completely preserved specimens ranges from 31 to 36 cm.
14. F. A. Schaeffer, "Les Fouilles de Minet-el-Beida et de Ras Shamra, Campagne du Printemps 1929," *Syria* (1929), X, 288–9, fig. 3.
15. V. Staïs, *Mycenaean Collection of the National Museum* (Athens, 1926), II, 118, 2633.
16. J. L. Myres, *Handbook of the Cesnola Collection* (The Metropolitan Museum of Art, New York, 1914), p. 307, 1855. Height, 24 cm.

FROM THE EXCAVATIONS AT NIMRUD, 1958

Through contribution to the 1958 season of excavation at Nimrud the Museum recently acquired eight fine ivory carvings and a representative group of Assyrian objects of daily life. They were excavated by the British School of Archaeology in Iraq, under the direction of Professor M. E. L. Mallowan of the University of London. Flown from Iraq early in the summer of 1958, they remained for a year in the Institute of Archaeology, University of London, to be studied for the final excavation report and to be cleaned and restored in the laboratory of the Institute.

Nimrud, which lies twenty-two miles south of the modern city of Mosul in northern Iraq, is the site of ancient Calah, founded in 883 by Assurnasirpal II, the first of the Assyrian world conquerors. During most of the ninth century Calah was the chief residence of the Assyrian kings, and it remained their military capital until its destruction in 612 B.C. by the Medes and Babylonians.

Excavations at Nimrud were first carried out by the famous pioneer archaeologist Austen Henry Layard between 1845 and 1851, under the auspices of the British Museum.¹ Among Layard's important finds at Nimrud were ivory carvings of Phoenician style which are now known to have been placed there by Sargon II (722–704 B.C.) although they were perhaps made at an earlier date. In 1854–55 Layard's successor, C. W. Loftus, found in the South-East Palace at Nimrud another and different group of ivories, possibly earlier than the Layard group and related to Syrian or North Syrian art.

In 1949, after the site had been neglected for about seventy years, the British School of Archaeology in Iraq began systematic excavation at Nimrud. Under Professor Mallowan's direction the School worked there every year until 1958, except for 1954 which the excavators devoted to the publication of their results.²

For the 1958 season at Nimrud the Royal Ontario Museum was one of several supporting institutions, among which were the Metro-

politan Museum of Art (New York), the Ashmolean Museum (Oxford) and Cambridge University. Through its contribution the Museum was assured of a proportional share of the finds released by the Iraqi government. It also acquired international prestige and indirectly increased the educational value of its collections, which ultimately depend on the scientific reconstruction of the past. What it received from Nimrud in concrete returns surpassed all expectations, for 1958 was a remarkably fruitful season.

In 1957 Mallowan discovered at the southeast corner of the outer city, east of the acropolis, an immense fortress enclosing about fifteen acres.³ The Museum's objects came from this building, since the whole of the 1958 season was devoted to it. The inscription on a stone dais records that it was built by Shalmaneser III in the fifteenth year of his reign, i.e. 844 B.C. Christened "Fort Shalmaneser" by the excavators, it was built in four large quadrants containing parade grounds, barracks, store-rooms and residential suites for officers. In addition, there was a palace wing on its south side. On cuneiform tablets found in the fort it is called "The Great Storehouse." This term appears on a prism of Esarhaddon (676 B.C.), where it is applied to a military stronghold "for the ordinance of the camp, to maintain all the stallions, chariots, weapons, equipment of war, and the spoils of the foe of every kind."

The amazingly rich finds of ivory carvings and other treasure confirm the evidence of the ancient records that the fort was used to store plunder from the various Assyrian military campaigns. Towards the end of the empire it was probably also used to store valuables from the Assyrian palaces to meet the sudden threat of invasion.

It is clear from ancient texts,⁴ from Assyrian wall-pictures⁵ and from scanty evidence provided by some of the excavated pieces themselves⁶ that these ivories originally decorated luxurious wooden furniture such as beds, chairs, chests and cosmetic boxes, which were actually used by the wealthy classes of the time. The wood has perished through fire and decay, and the gold overlay with which the ivories were embellished has almost completely disappeared at the hands of plunderers.

The decorative motifs of the ivory carvings found in Fort Shalmaneser were borrowed from many different sources and most of them had been widely current in the Near East for many centuries. The problem of the identity of the ivory craftsmen is a difficult one. A few of the ivories, in pure Assyrian style, were doubtless made by the Assyrians themselves. But it is likely that the Phoenicians, who carried on an international trade in luxury goods, were chiefly responsible for the spread and blending of styles, adapting designs to the frivolous tastes of their customers. Many of the ivories seem stylistically related to the art of North Syria, and we know from Assyrian records that

there was a flourishing ivory industry in that part of the empire. Egyptian motifs had long been assimilated into the eclectic designs of the Phoenicians, but finds at Fort Shalmaneser suggest that tribute received from Egypt by Esarhaddon (681–669 B.C.) stimulated Egyptian fashions in ivories at the Assyrian court. This king repaired the palace gates of Fort Shalmaneser, and many of the ivories in the fortress, particularly in the palace wing, must have been made during his reign.⁷

The ivory carvings are of special interest to the Western world on account of frequent references to ivory in the Bible, for example, King Solomon's ivory throne,⁸ the "beds of ivory" which Amos mentions with righteous scorn,⁹ and the "ivory house" of King Ahab.¹⁰ There is evidence from Assyrian texts and from a late seventh-century palace discovered in 1957 at Nimrud that the "houses of ivory" actually had rooms with walls covered with ivory.¹¹ There is as yet, however, no reason to suppose that *carved* ivory panels were used for this purpose.

The thriving trade in ivory luxury furniture during the Assyrian empire made heavy demands on the raw material. The Syrian elephant was still hunted in the marshes of the Euphrates, though rapidly dying out. Ivory was imported from the Upper Nile, through Egypt, and from the Ophir of the Bible, which may have been India.¹²

All the Museum's Nimrud ivories must have been made between the middle of the ninth century and the sack of the city in 612 B.C. Except for the speculation which can scarcely be resisted when handling such provocative material, their closer dating must wait for the exhaustive study of the ivories from Fort Shalmaneser to be published in the excavators' final report.¹³

The ivories from Fort Shalmaneser received by the Museum are described overleaf (Plates VI to XIII).



PLATE VI

Plate VI. *Bearded, barefoot figure facing right, wearing a belted cutaway garment and grasping a fanciful "sacred tree."* Above his head is a northern form of the winged disk, symbol of the sun-god. The cutaway garment has an all-over pattern, which may possibly represent a looped weft technique in wool,¹⁴ and has a beaded border, probably representing embroidery, on the front of the hem and on the short sleeves. The dress has North Syrian connections and the theme may have been inspired, according to Professor Mallowan, by one of the vegetation cults popular in North Syria.¹⁵ The panel was one of four or five similar, remarkably large panels which were placed side by side to veneer a piece of furniture, probably a bedstead.¹⁶ The excavators found in the same store-room at least fifteen such "dismantled bedsteads" with the component panels in their original positions although the wood had completely perished. Showing variations on the theme of the sacred tree, with human figures and protective demons, all seem to have belonged to the same school of ivory carving, probably North Syrian. The excavators had attributed the group of large panels, to which our panel undoubtedly belongs, to the second half of the 8th century. A recently published large ivory panel identified with this group provides the most conclusive evidence, for it shows a chariot scene definitely dateable to 730–720 B.C. by means of representational details.¹⁷ Carved in medium relief. Part of the head, winged disk and arms restored by the excavators, with minor restoration elsewhere.

From Magazine S.W.7.

Height 28.5 cm.

Acc. No. 959.91.3



PLATE VII

Plate VII. *Bearded figure, facing front, grasping a lily in each hand.* His garment, which ends above his left knee and falls to the ground over his right foot, has three rows of beading at the lower edge and a single row at the V-neck and elbow sleeve. He wears laced boots reaching to the middle of the calf¹⁸ (Figure 1). His short square beard falls in long narrow corkscrews, with alternating twists, and his wavy hair falls from a centre part to a long loosely curled lock at each side. Style and costume seem to be North Syrian. The piece may be related in theme to the large panel (Plate VI), but differs from it in style and workmanship, and is perhaps earlier.¹⁹ Carved in unusually high relief from a tusk of small diameter. The flat back contains two dowel holes. Original edge of plaque survives only at bottom and on left.

From Magazine S.W.37, a room where ivories in a great variety of styles and techniques were found.

Height 14.8 cm.
Acc. No. 959.91.1



cut 1687

Fig. 1.
Detail of Plate VII, showing footwear

cut 1686



Plate VIII. *Bearded, barefoot figure facing right and grasping the stalk of a papyrus flower.* The short imbricated hairdress reveals part of a large discoid earring. The square-cut beard has three vertical lines of curls. This piece, which was found in the same room, probably belongs to the same group of ivories as the large panel (Plate VI).²⁰ Carved in comparatively low relief.

From Magazine S.W.7.

Height 10.3 cm.

Acc. No. 959.91.4

PLATE VIII

cut 1687



PLATE IX

Plate IX. *Crested eagle-headed griffin, with "Phoenician apron," resting its forepaws on papyrus flowers and nibbling at a third flower.* The griffin, with which the "seraph" of Isaiah 6:2 has been identified, is a mythical creature having a lion's body and an eagle's (or falcon's) head and wings. Usually associated with the sun-god, it is often shown in decorative compositions nibbling the flowers of the "sacred tree."²¹ This species of griffin, but without the apron, was known in Western Asia at least as early as the thirteenth century B.C.²² and was common in Assyrian times. Griffins in the Layard Group from Nimrud are very similar to ours.²³ Probably Phoenician work. Carved in fine low relief. Originally from the side of a round cosmetic box (pyxis) cut from a section of the tusk.

From a courtyard (S.E. 10) in the residence of an official where the excavators found much valuable debris which had been stored in upper apartments. This and the rest of the objects found in the same area were burnt during the sack of the city.

Height 5.2 cm.

Acc. No. 959.91.14

PLATE X

cut 1688



cut 1689



PLATE XI

Plate X. *Falcon-headed griffin wearing double-crown and trampling on an enemy.* The head and crown belong to the Egyptian god Horus, with whom the living king was identified. The theme of the royal beast trampling on an enemy is traditionally Egyptian. The “Phoenician apron” has been almost completely ignored by the artist, perhaps to make room for the prostrate figure. Possibly made by Phoenician craftsmen influenced by the Egyptian fashions of Esarhaddon’s reign.²⁴ Carved in comparatively high relief. Like the piece in Plate IX this belonged originally to the side of a pyxis.
From Magazine S.W.37.

Height 6.6 cm.
Acc. No. 959.91.6

Plate XI. *Bull advancing and grazing on a plant.* Marks of stylization, including the “Aegean fold” on the neck, are combined with vigour and realism. Very similar animals are among the ivories from Arslan-Tash.²⁵ Ivory bulls in the round, apparently in the same tradition, were found at Nimrud, dated to Sargon II and later.²⁶ Probably Phoenician workmanship. The bull is cut in high relief between two raised bars, and may have belonged originally to a rail of a bed or chair.
From Magazine S.W.37.

Total height about 6.8 cm.
Acc. No. 959.91.2

cut 1690



PLATE XII

Plate XII. *Decorative border with alternating festooned lotus and bud pattern.* The design is hollowed out with a crisply engraved outline and filled with lapis lazuli inlays²⁷ and green frit. The buds and outer petals of the flowers are lapis lazuli, and the stems, buds and inner petals are green frit. Both lapis lazuli and frit are set in blue frit. The field is plain except for a thin incised line at the upper and lower limits of the design, apparently guide lines for the engraver. The original right end of the plaque survives, the design ending .7 cm. from the edge. The lotus festoon was a common border motif in the Assyrian period, an elaboration of the separate lotus and bud pattern of Egypt, and is often found on ivories. The technique, however, is unusual, except in ivories from Ahab's palace at Samaria, where similar lotus borders were found.²⁸ This piece must have belonged to a large movable object, such as a chest, or possibly to a door or wall panel. Much of the lapis lazuli and green frit has been lost. Phoenician workmanship.
From Magazine S.W.7.

Width of panel 5.2 cm.
Acc. No. 959.91.5

cut 1691



PLATE XIII

Plate XIII. *Processional scene* (mounted in two separate pieces): tributaries, wearing long belted and fringed garments, are conducted by Assyrian officers (Figure 2). On the right-hand fragment the four officers are followed by the leader of the tributaries who wears a pointed cap. On the left-hand fragment the first man carries a laden tray and the other four carry empty cauldrons on their heads. The tributaries are perhaps from Urartu (Armenia), which was famous for its metal industry.²⁹ The scene is executed in simple but vigorous linear engraving, in pure Assyrian style. Found in a barracks, Room S.E.9.

Height of figures about 2.6 cm.
Acc. No. 959.91.7 a & b

cut 1692

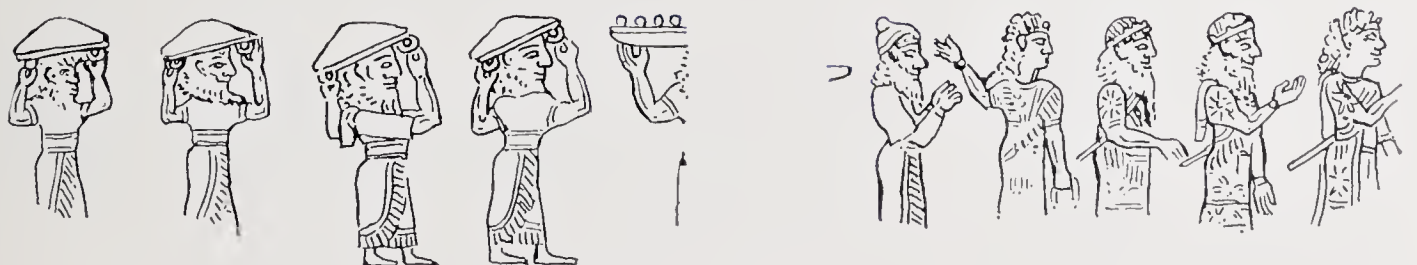


Fig. 2.
Assyrian officers conducting tributaries (see Plate XIII).

The significance of the rest of the objects received by the Museum from the 1958 Nimrud expedition lies for the most part in the information which they contribute to a knowledge of ancient daily life and industries. They belong almost entirely to well-known types of the Late Assyrian period, and are not illustrated here. They do not compare with the ivories in artistic interest, but they must be mentioned on account of their supreme importance for the early history of civilization. The Museum is particularly indebted to Professor Mallowan for his careful consideration of our stated needs when he selected these objects for us. The following is a brief description of them.

1. *Pottery vessels.*³⁰ The Museum received a representative group of Assyrian pottery of the seventh century B.C. These include (1) a dimpled beaker of the beautiful thin "palace ware," (2) a ring-based carinated plate and a miniature vase with button base of another, almost equally fine ware, and (3) examples of coarser pottery. Among the latter two types of lamp are represented: a "saucer lamp" in the form of a pedestalled open bowl for the olive oil with rim simply pinched to support the wick, in one piece with a saucer; and a "pipe lamp," a small-mouthed bowl with a long tubular nozzle to hold the wick.

2. *A dish of black basalt*, from a room in the palace wing of Fort Shalmaneser, where many fine objects of daily life were found. This handsome dish, which is 22 cm. in diameter, is undecorated. It is elegantly profiled, with a rim bevelled and moulded on the exterior and deeply vertical on the interior. Eighth-seventh century B.C.

3. *Iron and copper armour.*³¹ Many of the plates are corroded together in their original overlapping position. The different arrangements of perforations show that there were various methods of lacing. Two types of iron armour are represented: large rectangular plates about 9 cm. long, and narrow plates rounded at one end, about 7 cm. long. That the large plates were horse armour has not been established, since associated plates varied widely in size. The copper plates are narrow and rectangular with a raised spine and are about 6.5 cm. long. During the period of their empire the Assyrians used iron armour almost entirely, but a few varieties of the small plates were still made of copper. Assyrian scenes of warfare frequently show suits of armour. Cuneiform tablets found in the fort mention that the Assyrians obtained armour from Damascus.

4. *Iron tools and weapons.* (1) A hoe with folded socket, (2) a long straight-backed knife, (3) a number of socketed spears, and (4)

tanged arrowheads. These implements are of special interest because they were made in a part of the world close to the origins of the iron industry, and represent the period of the earliest common use of iron in war and industry.

5. *Copper ornaments.* (1) A bracelet, simply decorated with twisted wire, (2) a rosette similar to those which appear frequently in the Assyrian relief sculptures as decoration for horse-trappings, quivers, wristlets and diadems, and (3) two ribbed elbow fibulae (safety-pin brooches).

6. *Two cylinder seals.* (1) Light brown faience, design in linear style: an archer shooting down a fantastic bird having a human head and a scorpion's tail.³² Ninth–seventh century B.C. Length 2.5 cm. Diameter 1.1 cm. (2) White chalcedony, design in cut style, unclear, possibly a hero shooting a rampant animal, with star and bird between.³³ Ninth–eighth century B.C. Length 3.2 cm. Diameter 1.5 cm. Cylinder seals were usually mounted and worn on the wrist or around the neck, for ready use as a signature.

7. *A fragment of carved blue frit:* an elaborately curled beard of Assyrian style, beautifully worked. Ninth–seventh century B.C. Length of fragment 4.2 cm.

8. *A figurine of sun-dried clay representing a bearded spearman.*³⁴ Many such figures were found in a barrack-room (S.E.5) of the fort. They belong to a well-known type of charm. This example is inscribed in cuneiform characters: “Come in, demon of favour! Go out, demon of evil!” Early eighth century (?). Height 12.3 cm.

NOTES

1. For Layard's own fascinating account of his excavations see his *Discoveries in the Ruins of Nineveh and Babylon* (1853). Other accounts of the early excavations at Nimrud are in Seton Lloyd, *Foundations in the Dust* (Penguin Books, 1955) and R. D. Barnett, *The Nimrud Ivories in the British Museum* (1957), pp. 15–29.
2. Preliminary reports and notices of the B.S.A.I. excavations at Nimrud in Iraq and *The Illustrated London News* between 1954 and the present. See also, Mallowan, *Twenty-Five Years of Mesopotamian Discovery* (1956), pp. 45–78.

3. *Iraq*, XXI (1959), 98–129 (p. 123 for ancient texts quoted).
4. The Assyrian royal annals frequently mention ivory furniture as tribute or plunder (Barnett, *op. cit.*, p. 114). It is also mentioned in the Old Testament (see below).
5. Particularly the scene of Assurbanipal and his queen in a garden, British Museum (Schaefer u. Andrae, *K.A.O.*, Pls. 578–9).
6. Two beds at Arslan-Tash postulated by the position of ivory plaques *in situ* (Thureau-Dangin, *Arslan-Tash*, pp. 89–90) and the “bedsteads” mentioned below in connection with Plate VI. Dowel holes, traces of bronze or copper pins and the shapes of the plaques occasionally supply clues to the manner of attachment.
7. *Iraq*, XXI (1959), 96–7, 125.
8. I Kings, X, 18.
9. Amos, VI, 4.
10. I Kings, XXII, 39.
11. Barnett, *op. cit.*, pp. 112–3. *ILN*, Nov. 23, 1957.
12. Barnett, *op. cit.*, 59–60, 163–8.
13. The principal finds (prior to 1954) of ivory carvings of the Assyrian period from various sites in West Asia are catalogued in C. Decamps de Mertzenfeld, *Inventaire commenté des ivoires phéniciens* (1954), with detailed reference to their original publications, which must be studied in connection with our pieces. R. D. Barnett, *Nimrud Ivories in the British Museum* (1957) is of prime importance. See also H. Frankfort, *The Art and Architecture of the Ancient Orient* (1954), pp. 188–95, H. Kantor, “Syro-Palestinian ivories,” in *JNES*, XV (1956), 153–74 and C. K. Wilkinson in *B.M.M.A.* April 1960, 261–4. Barnett (*op. cit.*, pp. 124–5, 126–7) has re-affirmed the ninth-century dating of the Samarian ivories and places the *whole* of the Arslan-Tash find in the ninth century.
14. I am indebted to Mr. Harold Burnham of the Museum’s Textile Department for this suggestion. The same pattern is shown on the garments of companion figures, see especially the beautiful piece illustrated on the cover of *ILN*, Nov. 23, 1959. It is difficult to think of this as a coat of mail, in spite of the pattern’s resemblance to the armour of the Assyrian reliefs. It seems equally close to the feather (?) costume of the Urartu ivories illustrated in Barnett, *op. cit.*, Pl. 131.
15. *ILN*, Nov. 30, 1957.
16. *Iraq*, XXI (1957), 96–7, 104–6 and Pl. 25.

17. *ILN*, Jan. 30, 1960.
18. The boots are similar to those worn both by the Assyrians and by their Anatolian vassals in an Assyrian wall-painting of the second half of the eighth century B.C. (Thureau-Dangin & Dunand, *Til Barsip*, Pl. 51) and are similar to those in two ninth-century reliefs from Tell Halaf (von Oppenheim, *Tell Halaf*, III, *Die Bildwerke* (Opitz & Moortgat), Pls. 119 b & c). They do not seem to be worn at all by the Assyrians in ninth-century reliefs, and probably came to them from the north.
19. Garments with similar cut-away and borders appear on ivories of the Loftus group, e.g., Barnett, *op. cit.*, Pl. 88, and from Zinjerli (von Luschan *et al.*, *Ausgrabungen in Sendschirli*, V, Pl. 66). Two statues from Tell Halaf have costumes, not fully explained, which may perhaps also be related to our piece (von Oppenheim, *op. cit.*, III, Pls. 130, Bc, 4 and 149, C2).
20. A similar piece of approximately the same height from the same room was published in *ILN*, Nov. 30, 1957.
21. Barnett, *op. cit.*, pp. 73–4, for an account of the griffin in ancient Near Eastern art.
22. Kantor, in *Archaeology*, XIII (1960), 15, 18–21, where the Megiddo griffin is identified as a Mycenaean import, and Frankfort, *op. cit.*, p. 154.
23. Barnett, *op. cit.*, p. 184, Fig. 79, and p. 181, Pl. 9.
24. See above, for Egyptian influence under Esarhaddon.
25. Thureau-Dangin, *Arslan-Tash*, Pls. 36–43, and unpublished pieces from the collection of Dr. Elie Borowski. Close parallels can be found in the Arslan-Tash animals for the treatment of the folds, the shrubbery, the border and the general modelling of the figure.
26. *ILN*, Aug. 4, 1951, Aug. 22, 1950.
27. The lapis lazuli has been examined, with test for specific gravity, by the Museum's chief conservator, Mr. Wm. Todd. The technique is described by Barnett, *op. cit.*, p. 157. The far more usual technique, one frequently found at Nimrud, was to carve the ivory into *raised cloisons* to receive the inlay.
28. Crowfoot, *Early Ivories from Samaria*, Pl. 15.
29. Tiglath Pileser III and Sargon II both conducted campaigns against Urartu (second half of the 8th century). For Urartian cauldrons see Seton Lloyd, *Early Anatolia*, Pl. 27, and also the exported ring-handled cauldrons from Gordion, *Scientific American*, July, 1959, pp. 103–9.

30. The pottery from Fort Shalmaneser has been published by Joan Oates in *Iraq*, XXI (1959), 130–47, Pls. 35–9, where types and wares possessed by the R.O.M. are duly described.
31. The metal objects from Fort Shalmaneser (this and the two following items listed) have been published by Stronach in *Iraq*, XX (1958), 169–81, Pls. 32–6. See also his article on fibulae in *Iraq*, XXI (1959), 193.
32. Very similar to Moortgat, *Vorderasiatische Rollsiegel*, No. 696. Cf. also *Iraq*, XVII (1935), 104, Pl. XVI, 2.
33. Cf. Moortgat, *op. cit.*, No. 627, etc., and Porada, *Mesop. Art in Cylinder Seals* (Pierpont Morgan Library), No. 84.
34. *Iraq*, XXI (1959), 112.

TWO EARLY CHINESE WINE VESSELS

During the last few years archaeology has extended its frontiers in many parts of the world, but none of its revelations have been more exciting than those which have been uncovered in China. Thirty years ago news of the discovery near An-yang of the ancient Shang capital, occupied *c.* 1300–1027 B.C., excited the imagination of the world, for here was evidence of an age so remote it had been considered mythical. That it was an age of splendid culture was verified by the treasure-filled royal tombs. Bronze vessels of fierce beauty and magnificent workmanship, richly carved jades and ivories, and written records carved on oracle bones testified to the culture of the Shang people.

These revelations posed in turn new questions to the archaeologists, for the An-yang finds obviously represented, not the earliest stage of bronze age civilization in China, but a period of high attainment. There must therefore have been a period prior to this during which an advanced script and bronze-working skill had time to evolve. Of this time there seemed to be no trace, and so a baffling void frustrated scholars for decades.

In the last ten years a great deal of archaeological work has been undertaken in China, frequently in connection with building schemes. At last sites have been excavated which have revealed Bronze Age deposits underlying strata containing typical remains of the An-yang period.¹ It may be safely assumed that these levels contain evidence of the early part of the Shang Dynasty (from *ca.* 1500–1300 B.C.), and indeed the type of material they have yielded has already shed considerable light on this period.

This new evidence has been particularly welcomed by those concerned with the stylistic features of early Chinese bronze vessels. These ritual vessels are the most outstanding artistic remains of Chinese antiquity, and the establishment of a chronology based on style has been a very difficult undertaking. Fortunately the recent finds of vessels which probably antedate the An-yang period have given art historians some extremely helpful clues.

cut
1693



PLATE XIV

Bronze wine cup, type chüeh

cut
1694



PLATE XV

*Front view of bronze wine vessel,
type chia*

cut
1695



PLATE XVI

*Bronze wine vessel, type chia, side
view*

The *chüeh*, or wine cup, has been one of the early forms to come to light, and the Royal Ontario Museum has several which may now be put in a very early category. The distinguishing features of an early *chüeh* have already been clearly described by Professor Hansford,² and may be applied here with specific reference to an example in the Museum's collections³ (Plate XIV). It is smaller in size than would be normal at a later date, and is also thinner and of rather crude workmanship. It is oval in form, with a very characteristic flaring skirt and flat base. The handle and at least one leg on the Museum's *chüeh* were precast and incorporated into the three-part mould for the body.⁴ The spout section, including the two tiny posts which appear at the juncture of spout and rim, and two of the legs were fused onto the body in ancient times, and several ancient repairs are visible on the sides of the vessel. As on comparable published examples⁵ the spout is relatively longer and deeper than those on *chüeh* of the An-yang type. A narrow band of design encircles the waist (except for the area under the handle at the rear), and features a clear but rudimentary *t'ao-t'ieh* mask on the front of the vessel (Fig. 3). There is also a band of raised circles running along the top edge of the main design. The design is in flat strips in low relief, with only the eyes of the *t'ao-t'ieh* protruding. This *chüeh* has in the past been dated early Chou (1027–ca. 900 B.C.) but it now seems safe to assume that it actually belongs to the early part of the Shang Dynasty.

Another bronze vessel in the Museum's collections would seem to belong to the same remote period, although it too has always been placed in early Chou⁶ (Plate XV and XVI). It is a well-known wine vessel of the type *chia* which has been published⁷ as part of the "Prince Kung of Sung" set, and which is believed to have come from a site near Hui Hsien, Honan Province. The "Prince Kung" set contains vessels in what appear to be various styles, but several of them now suggest a date prior to that of the developed An-yang style. This *chia* compares very closely with one recently found at Liu-li-ko, Hui Hsien,⁸ and it is tempting to suggest that certain of the features they have in common



Fig. 3. CHÜEH

- A. Front motif
- B. One of the rear motifs

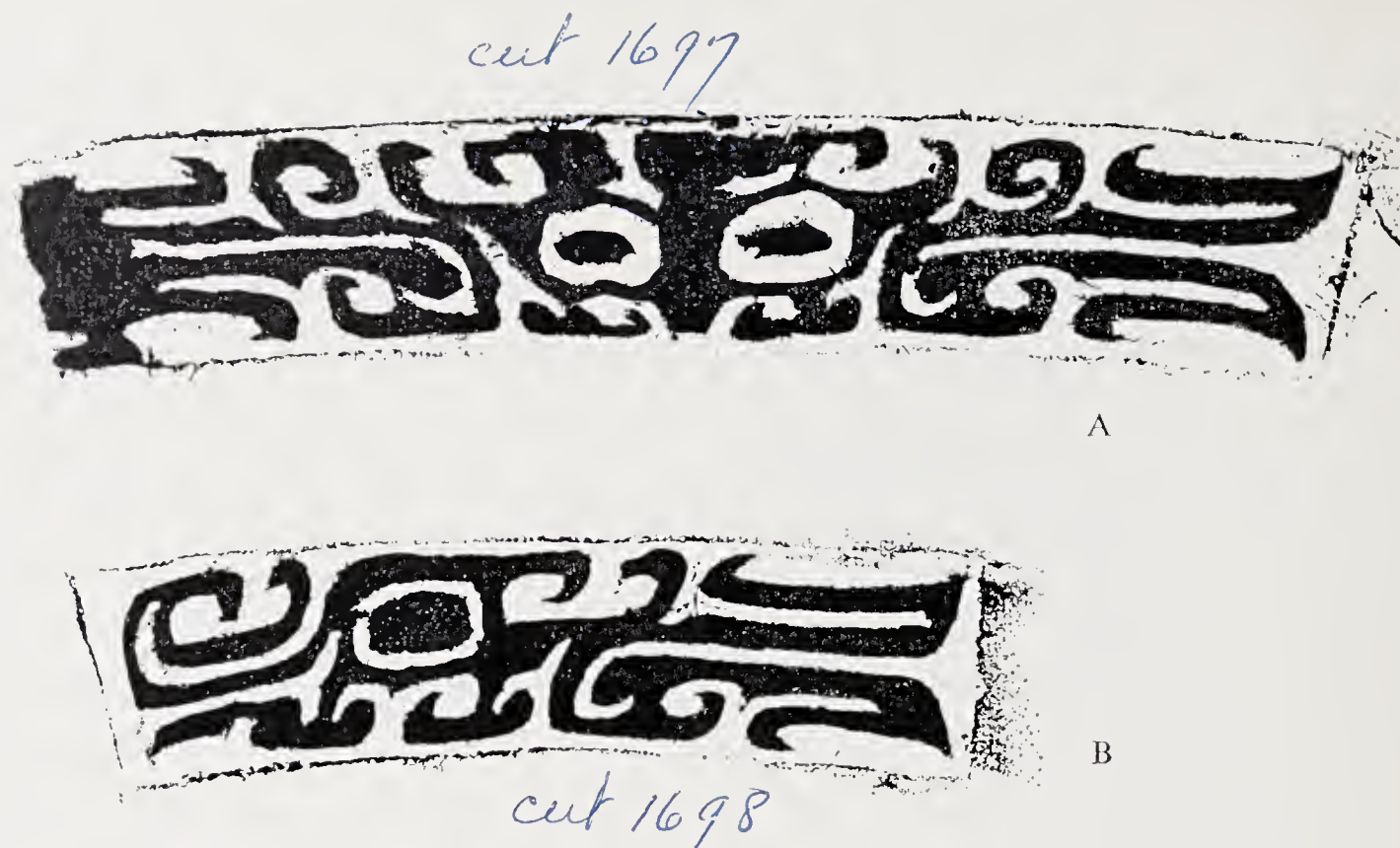


Fig. 4. CHIA

- A. Front motif
- B. One of the rear motifs

may be typical of an early date. Like the *chüeh* it is relatively small and crudely made, with a similar skirt on the lower part of the body and a flat base. The *chia* has a flaring rim with two rather small posts⁹ placed over the two front legs. The band of design around the waist again features a simple *t'ao-t'ieh* mask at the front (Fig. 4). The bulky legs are roughly triangular in section (the outer face is bent slightly outwards because of a central casting ridge) and are hollow, perhaps a reminiscence of the pottery prototype of the *chia* which seems to have had three hollow *li*-type legs. The posts, single handle and legs have been cast in one three-part mould with the body. This vessel has on its outside surface abundant impressions of non-woven fibrous material, and there is evidence of similar material running across the handle.

As more examples of the pre-An-yang period are published we can hope to identify other early types among the Museum's extensive collections of Chinese bronzes. It is indeed fortunate that those who built these collections had the foresight to include among them objects which at the time of acquisition seemed late and even insignificant, but which may in future be revealed as rare evidence of the formative period of Chinese Bronze Age civilization.

NOTES

1. See Chêng Tê-k'un, "The Origin and Development of Shang Culture," *Asia Major*, Vol. VI, Part I, July 1957, p. 80 ff.
2. Hansford, S. H., "Pre-Anyang," *Oriental Art*, Spring 1958, Vol. IV, #1, pp. 21-22.
3. Acc. No. 932.16.43. Ht.: 15 cm. to top of posts. Provenance unknown.
4. I am grateful to Mr. William Todd, Chief Conservator, for supplying the technical information on the two bronzes.
5. Academia Sinica, Archaeological Research Bureau, *Hui Hsien fa chüeh pao kao*, Peking, 1956. Pl. 13.
6. Acc. No. 947.33.10. Ht.: 22 cm. to rim. Gift of the Flavelle Foundation, in memory of Sir Joseph Flavelle. Said to have been found at Tung-shih-ho Ts'un, 4 miles east of Hui Hsien, Honan Province.
7. Published: *Illustrated London News*, Dec. 20, 1947, pp. 700-701, Fig. 8; W. C. White, *Bronze Culture of Ancient China* (Toronto, 1956), p. 149 & Plate LXXI.
8. Academia Sinica, *op. cit.*, Pl. 14.
9. Only one of the two posts is original, the other having been made up and affixed to the rim in modern times.

TWO JAPANESE PAINTINGS

The Royal Ontario Museum is very fortunate to have been able to acquire during the past year two very fine Japanese paintings for its permanent collection. One of these paintings is Buddhist in content and represents a traditional subject, the Taima Mandara or Paradise of Amida; the other picture, an ink painting of Monkeys, is a late fifteenth- or early sixteenth-century work by a follower of Sesshū, possibly Shūgetsu (died c. 1510).¹ The acquisition of these two paintings is of particular significance, for the Museum's Japanese collection, formed for the most part a very long time ago, had been severely lacking in important early Japanese paintings.²

The Taima Mandara (Plate XVII) is a hanging scroll, painted in full color and gold on silk.³ It dates from the Kamakura period (1185–1392), but takes its name from a famous eighth century painting of the same subject, the Paradise of Amida Buddha, still preserved at the Taimadera temple, near Nara. A mandara (derived from the Sanskrit *mandala*) refers to a schematized arrangement of deities, notably the diagrammatic mandara paintings of the esoteric Shingon sect. In the case of the Taima Mandara the term refers to the formalized assemblage of deities and celestial beings centred around Amida in the representation of Amida's Paradise.

The composition of the Taima Mandara, recalling the T'ang paintings of Amida's Paradise on the walls at Tun-huang, shows Amida Buddha, Lord of the Western Paradise of bliss and supreme happiness, seated on a lotus throne in the centre of a large platform, beneath an elaborate canopy with pendant chains of jewels, accompanied by his two principal Bodhisattvas and a host of other Bodhisattvas, musicians and heavenly beings. The palaces of Amida's Paradise, consisting of pillared halls and towered pavilions, linked by bridges and open verandas, recede into the background behind the central group of figures. Flowing garlands and apsaras floating on clouds fill the upper portions of the composition.

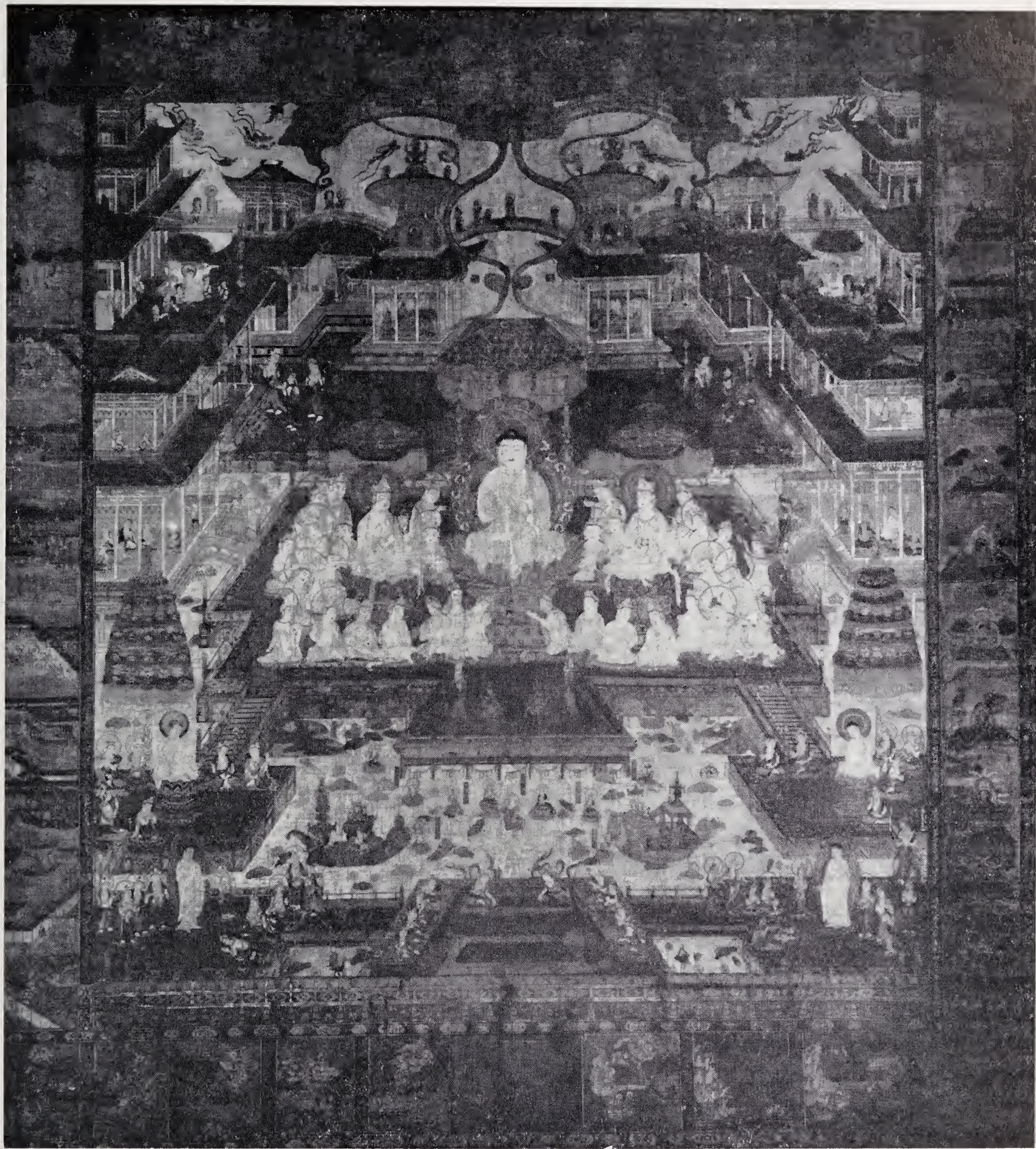


PLATE XVII *Taima Mandara*, hanging scroll. Kamakura period

cut 1699

A lotus pond projects into the foreground, whereupon Bodhisattvas and small figures, representing the souls of the faithful who have been reborn in Amida's Paradise, are seen floating on open lotus blossoms; two barges, filled with other celestial beings, may be observed on each side of the lotus pond. Delicately painted mandarin ducks in the further corners of the pond, with cranes and other birds in the foreground, heighten the feeling of celestial joy and happiness inherent in Amida's land of bliss. Other Bodhisattvas and divine beings are assembled on platforms and on the bridges which cross the water in the foreground, while on a central platform dancers are performing to the sounds of a heavenly orchestra.

The principal composition of Amida's Paradise is framed on the left and right by a series of smaller scenes, illustrating the text of the *Kwanmuryōju-kyō*, the sūtra on the meditation of Buddha Amitayus. The scenes depict the persecution of Queen Vaidehi by Prince Ajātaśātru. Below the main composition are nine smaller panels, which represent the nine grades of Paradise into which a being may be reborn.

According to the legend, the Princess Chūjo-hime (753–81), a nun at the monastery of Taimadera, was rewarded for her piety by a miraculous vision of Amida's Paradise, which is said to have given rise to the painting still preserved at the temple. Actually the concept of Amida's Paradise, as portrayed in the Taima Mandara, seems to have originated in the teaching of the Chinese Amidist priest Shên-tao (Zendō), who lived from 613–681. The place of the original Taima Mandara of 763, much restored and in such poor condition as to be barely recognizable, is today occupied by a later copy of the same subject, completed in the Bunki era, at the very beginning of the sixteenth century.⁴ The Bunki copy, which is on a smaller scale than the original version, repeats the general layout of the original composition, but shows changes in details. There are, however, very faithful copies of the eighth-century original which were painted in the Kamakura period; they are owned by the Kōmyōji temple, at Kamakura; the Jōrenji, at Akita;⁵ the Reitokaku Collection, Hyogo-ken;⁶ and the Tokyo National Museum,⁷ to mention some of the most important examples. These paintings correspond very closely, in composition as well as details, to the scroll recently acquired by the Museum, which, there is good reason to believe is also a work of the Kamakura period.

Despite the complex composition and large scale of the Museum's painting which encloses a vast area of space filled with figures of divinities, celestial dwellings and other aspects of Amida's Paradise, the painting is of exceedingly fine quality in every detail. The brushwork and colors have been handled with utmost sensitivity and delicacy, noticeable even in the smallest details, for example in the

painting of the mandarin ducks, the lotus flowers floating on the pond, or the water birds in the foreground. Some of the finest and most delicate details may be observed in the small panels at the bottom of the painting, which, though very small in scale, reflect the style of the large compositions of the Descent of Amida, known as Raigō (“coming to welcome”).⁸ Paintings of Raigō, showing Amida accompanied by Bodhisattvas and saints descending from the heavens on clouds to receive the soul of a dying believer, became very popular during the Kamakura period, when the worship of Amida became widespread. Salvation by faith rather than by ritual, including the simple calling of the name (*nembutsu*) of Amida, became a widely accepted attitude of mind, particularly under the influence of the Pure Land (Jōdō) sects, which promised salvation and rebirth in Amida’s Pure Land of Bliss.

The Bodhisattvas and saints carried on clouds in the small scenes at the bottom of the Museum’s Taima Mandara not only reflect the Raigō paintings of the Kamakura period, but the hosts of divinities floating on clouds convey the same sensation of movement and speed, by means of swirling clouds and flowing scarves. This suggestion of speed by movement of lines, seen in the various versions of the Descent of Amida, is generally regarded as a feature typical of Kamakura painting.

The figure of Amida and the host of Bodhisattvas and heavenly beings of the Taima Mandara are painted in gold, but many of the decorative details of their garments are rendered in a technique of cut gold leaf (*kirikane*) applied over the gold paint. The use of cut gold leaf over gold paint, found as early as the Heian period, fully expressed the Japanese taste for refinement of decoration and detailed decorative patterning. The cut gold leaf lent itself to much greater clarity of detail than could be achieved with gold paint.

The Museum’s Taima Mandara may be regarded as a major example of Kamakura Buddhist painting, and is perhaps the finest and earliest example of this famous subject outside Japan.⁹ The style, technical accomplishment and superior quality of the painting provide ample indications to suggest that it is a work of the thirteenth century, probably of the second half of the century, which would put it into the latter half of the Kamakura period. The painting may be regarded as a highly important monument of Kamakura painting and a most significant addition to the Museum’s collection of Japanese art. The painting also occupies a position of particular importance in the history of Japanese art, not only because of its historical association with the famous Taima Mandara of the eighth century, but also because it expresses so clearly the change of attitude toward Buddhism which developed during the Heian and Kamakura periods, when the metaphysical and meditative practices of the Shingon and Tendai sects of

Buddhism gradually gave way to the belief that the path to salvation was through simple faith in Amida and his benevolent goodness.

The second Japanese scroll acquired by the Museum during the past year is an example of *sumi-e* or ink painting, and shows two monkeys, mother and baby, at play (Plate XVIII).¹⁰ The mother-monkey hangs from the limb of a tree, while below a tiny young monkey playfully holds on to one of the mother's feet. The painting is rendered in various shades of ink upon paper. Lively contrasts of light and dark ink build up the forms, and silhouette the dark ink masses of the two animals against the light gray wash of the background. The head and black arms of the large monkey, painted in fluid washes of ink and individual brush strokes to suggest the fluffy fur of the animal, produce a striking U-shaped silhouette against the light background. The animals are painted very freely, without previous outline, but are built up entirely by means of parallel strokes of the brush superimposed upon broad washes of various shades of ink.

Close to the right margin of the painting, just above the main branch there is a two-character seal (Plate XIX), which from right to left reads "Shūgetsu" (秋月).¹¹ However, the attribution of the painting, on the basis of this seal alone, to Shūgetsu, Sesshū's closest pupil, is at present rather tenuous. On the other hand, in technique as well as subject, the painting is clearly in keeping with the Sesshū tradition and may be regarded as a late fifteenth- or early sixteenth-century painting by a follower of Sesshū.

The priest-painter Sesshū (1420–1506) was the most famous fifteenth-century artist, indeed one of the most famous personalities in the history of Japanese painting, and a celebrated exponent of ink painting. Sesshū came to Kyōto as a youth, but the turning point in his career came about 1467, when he set out on his famous trip to China which was to determine his future style as a painter. Shūgetsu probably accompanied his master on this trip. While in China, Sesshū not only came in contact with contemporary Ming painters, but he was also deeply impressed with the Sung ideals of monochrome ink landscape painting, particularly the traditions of Ma Yüan and Hsia Kuei, artists of the late twelfth and early thirteenth centuries. Before Sesshū, the spirit of Chinese ink painting, expressing the ideals of Zen Buddhism, had already been consciously revived in Japan by Josetsu and Shūbun, both priests at the temple of Shōkokuji, but at the hands of Sesshū the Chinese tradition of ink painting was transformed into a definitely Japanese style.

One of the most important manifestations of Japanese art of the Muromachi period (1392–1568) is the increasing popularity of Zen Buddhism, with its emphasis upon simplicity, directness and detachment from worldly desires. The purity and simplicity of ink painting,

cut 1700



PLATE XVIII

Monkeys, hanging scroll, ink on paper. Muromachi period



PLATE XIX

Detail of Monkey scroll showing seal

cut 1701

in turn, could best express the ideals of Zen, and this explains why monochrome ink paintings were produced in such large numbers in the Muromachi period. Correspondingly, traditional Buddhist art, painting as well as sculpture, was on the decline. The change in technique to monochrome ink painting was accompanied by the introduction of a new range of subject matter. Eccentric figures drawn from Zen or Taoist legend, official pictures of high ecclesiastics, animals such as monkeys or cranes, depicted for their naturalness and detachment from life as symbolic of the purity of the spirit, and idealistic landscapes inspired by Chinese prototypes of the Sung period, formed the principal subjects of Zen painting.

Mu-ch'i, the famous Chinese Zen painter who had established a school of painting at the Liu-t'ung temple in Hang-chou, was held in high esteem in Japan by the new school of painters who sought to incorporate into their work the spirit of Zen and of Chinese monochrome ink painting. Indeed most of Mu-ch'i's paintings found their way to Japan, where they were ardently collected by the Ashikaga shoguns Yoshimitsu and Yoshimasa. Among Mu-ch'i's greatest paintings preserved at the temple of Daitokuji, Kyōto, is the famous set of three scrolls, now in the form of a triptych, which shows a white-robed Kuan-yin occupying the centre painting, a Monkey with her Baby on the left, corresponding to a Crane on the right.¹² The two monkeys, resting on the branch of an old tree, are painted in soft fluid washes of black ink, their bodies silhouetted against a background of graded washes of gray. Characteristic of Zen painting is the emphasis upon asymmetric composition and large areas of empty space, suggestive of the infinity of nature.

Mu-ch'i's Monkeys at Daitokuji obviously served as prototype for the two famous paintings of monkeys at Myōshinji, originally mounted as folding screens, by Tōhaku, a late sixteenth-century follower of Sesshū.¹³ Soft washes of ink blend with the gray background, which again suggests the infinity of space. The Monkeys by Shūkō in the Boston museum,¹⁴ a late fifteenth-century follower of Sesshū, not only shows its indebtedness to Mu-ch'i, but is also closely related in spirit to the painting recently acquired by the Museum. Shūkō's soft brushwork and use of graded washes of ink for the background derives from Mu-ch'i. The Museum's painting also forms part of the same tradition of monkey paintings which originated with Mu-ch'i in China, and was continued by Sesshū and his school, as illustrated by the Monkeys of Shūkō and Tōhaku. The Museum is very fortunate to have been able to add this very charming and delightful example of Zen ink painting to its collection.

NOTES

1. According to most recent information, it is now believed that Shūgetsu may have died as early as 1492 (*Japan Biographical Encyclopedia & Who's Who* (Tokyo, 1958), p. 1452).
2. The only noteworthy examples were a fourteenth-century painting of Seishi (Acc. No. 960x44), the Bodhisattva who together with Kwannon usually forms a triad with Amida in large compositions of Amida's Paradise or the Descent of Amida (Raigō), and a painting of Monju (Acc. No. 960x43), attributed to the sixteenth century.
3. Acc. No. 959.118. Height 185.5 cm., width 159.5 cm.
4. *Nanto Judaiji Okagami*, Supplement, Art Treasures of the Taemaji Temple (Tokyo, 1935), Pls. 50–68.
5. J. Buhot, *Histoire des Arts du Japon* (Paris, 1949), I, Pl. 27, Fig. 127; *Nippon Kokuhō Zenshū*, 191.
6. *Bijutsu Kenkyū*, No. IV, April, 1932, Pls. 5–6.
7. *Exhibition of Japanese Buddhist Art*, Tokyo National Museum, 1956, No. 73.
8. Cf. Raigō of Amida and his Host, owned by Kambu-in, Nara. *Exhibition of Japanese Painting and Sculpture*, Washington, New York, Boston, Chicago, Seattle, 1953, Cat. No. 11. *Pageant of Japanese Art* (Tokyo, 1952), I, Pl. 32.
9. A mandara in the Freer Gallery (Acc. No. 06.5) is attributed to the fifteenth century.
10. Acc. No. 959.51. Ht. 108 cm., width 52 cm.
11. The two component parts of the first character “shu” are in reversed order (𤇑). The character is commonly written 秋.
12. O. Sirén, *Chinese Painting, Leading Masters and Principles* (New York, 1956), III, Pls. 336–9.
13. Y. Yashiro, *2000 Years of Japanese Art* (London, 1958), Pl. 125.
14. R. T. Paine and A. Soper, *The Art and Architecture of Japan* (London, 1956), Pl. 81A.

RECENT ADDITIONS TO THE CHINTZ COLLECTION

The Royal Ontario Museum possesses in The Harry Wearne Collection of Indian painted and resist dyed cottons called chintz, a collection unrivalled on this continent. Nevertheless, there are serious gaps in it, and only recently has the Museum been able to fill some of them. In September, 1958, Holt Renfrew and Company, Limited, held its autumn fashion show in the Currelly Gallery and donated the profits to the Textile Department for the purchase of costume. This generous gift provided the Department with its first opportunity to obtain costume unlikely to be acquired except by purchase. Among the more serious gaps in the Indian chintz field were representative examples of its use for costume. The Harry Wearne Collection contains only one complete item, an apron.¹ By means of the Holt Renfrew Fashion Fund, the Department has already been able to acquire two important examples.

The first of these is a woman's two-piece dress (Plate XX, Acc. No. 959.80), probably made in France in the 1770's, that period when the pastoral life was so idealized by the French court and was personified by would-be milkmaids and shepherdesses wearing dresses of sprigged cotton or, like this one, of gay flowered chintz. The dress consists of an overdress with closing front and an underskirt, both made of chintz with a repeated design of branches similar in style to those on flowering tree palampores of the second half of the eighteenth century. The colours are in an excellent state of preservation, red, blue and green predominating, and on the underskirt and in the folds of the overdress areas of glaze, the usual finish for chintzes, still remain. The dress is made from two different lengths of chintz, for although the pattern is the same on both parts that on the underskirt is in reverse to that on the overdress. Both patterns are on exactly the same scale, and



PLATE XX

Dress, painted and resist dyed cotton made in India for the European market. Probably French, 1770's. The Holt Renfrew Fashion Fund

the variations that occur are incidental and are those always to be found in repeated chintz designs, since the technique leaves the painter free to add or delete details as he chooses. Possibly it was copied for a special order to complete this gown, but it is more probable that the design was a popular one which was repeated many times, in this instance with the tracing reversed.²

The dress is trimmed with sewn-down ruffled chintz robings around the neck and down the front of the overdress, and with flounces across the front of the underskirt and around the sleeves. All are edged with a fancy looped braid. Perhaps because of a shortage of chintz, where two or three overlapping scalloped flounces usually occur on the sleeves, here there is only one. A second is suggested by a scalloped line of appliquéd braid. The sleeve flounces are lined with ivory silk, the overdress with pin-striped yellow and violet taffeta which makes the dress rustle like silk, and the underskirt with heavy linen. Unlike many dresses of the second half of the eighteenth century which seem to be thrown together, this one is comparatively well made. The sewing, though not as fine as that of nineteenth-century dressmaking, is done with some care, particularly in the stitching down of the robings. The sackback appears to have two narrow box-pleats, but these are actually formed by folding back the double side-pleats of a central and now hidden box-pleat: evidence of thrifty use of a costly material. The result is nevertheless one of ample folds, and their size is in keeping with the fashion of the period.



PLATE XXI

Man's House Gown, painted and resist dyed cotton made in India for the Dutch market. First quarter eighteenth century. The Holt Renfrew Fashion Fund

The second example of Indian chintz used for costume and purchased from the Holt Renfrew Fashion Fund is a man's early eighteenth-century gown³ of red-ground chintz (Plate XXI, Acc. No. 959.112). This is indeed a rare item, both as costume and because of its unusual design. Decorative gowns of this kind were fashionable for informal wear at home, both in England and on the continent,⁴ during the second half of the seventeenth and throughout the eighteenth century; as time went on fashionable gentlemen appeared wearing them outdoors,

"Sometimes in slippers, and a morning gown

He pays his early visits round a town."⁵

Such gowns, made of a variety of materials, were worn with the fronts overlapping, held in place by a belt or sash which also served to hitch them up to about calf-length, and bloused out over it. Sometimes there was a matching undercoat. A particularly fine example of a housegown (Slaabrok) with matching accessories is that worn by Frederik IV of Denmark and dated about 1700. It is of silver brocade lined with embroidered satin and has an undercoat (Natkjortel), housecap and slippers and a very elaborate belt.⁶ Most of these informal gowns are straight-cut, are of simple construction and have no parallels in other fashion costume of the periods during which they were worn. Their style is Eastern, with many points in common with the Persian or Turkish kaftan or with the coat that was worn over it. The Museum's gown has some of these features but there is also inspiration from farther east, from Japan.

Japanese kimono, both because of their exotic decoration and comfortable cut, first became popular in Holland in the third quarter of the seventeenth century when the Dutch Oostindische Compagnie was the only western trading company recognized by Japan.⁷ Reading Engelbert Kaempfer's *History of Japan*, an account of his travels there from 1690–92 when he was a physician to the Dutch embassy to the Emperor's court, we find that the export of silk from Japan was strictly forbidden⁸ but that the customary gifts of the Emperor and other Japanese officials to visiting dignitaries were "gowns."⁹ References to such gowns, undoubtedly of silk and called by the Dutch "Japonsche rocken," frequently occur in the Company's records. They were eagerly sought after, and it is therefore not surprising to find designs taken from Japanese kimono sent out to the Company's agents in India to be copied by chintz painters. This practise probably began as an attempt to supply a Dutch demand, for such chintz gowns are usually referred to as "Japonsche rocken."¹⁰ This name stuck so firmly, and they became so popular in Holland in the eighteenth century that before long all chintz housegowns were called by this name regardless of the source of their designs. The Museum's chintz gown, with its branches of pine and prunus taken from a kimono, belongs to the beginning of this fashion, when Japanese designs were sent out to India. In cut, it is nearer to those with Persian or Turkish inspiration, but nothing very conclusive on this point can be said at present. It has quite obviously been a favourite garment of its owner, or a treasured one in the family, for it has been altered to suit the changing styles of the eighteenth century. The sleeves have been made narrower, and the strips cut from them have been used to make the small stand-up collar which first came into fashion shortly after the middle of the century. Much ingenious patching of the lining has also been done, especially on the seat of the garment where one of the pockets has been used as a patch. Men of today become very attached to comfortable old clothes, and so it seems they did in the eighteenth century.

During the past year two other gaps in the chintz collection were filled by purchases from other funds. One of these accessions was a small piece of blue-ground chintz (Acc. No. 959.60.1) intended for dress material and the first of this type to be acquired for the collection. The other was a panel designed as a covering for a chair seat (Plate XXII, Acc. No. 959.249), from a roll of five such panels.¹¹ This charming design of the last quarter of the eighteenth century is a very handsome example of gilded chintz. On such a chintz, after the painting has been completed, the entire design is outlined with an adhesive to which goldleaf is applied and then burnished. The finished effect is exceedingly rich. Only two gilded chintzes are to be found in the Wearne Collection, one a richly painted flowering tree palampore and

cat 1704



PLATE XXII

Cover for a chair seat, painted and resist dyed cotton made in India for the European market. Last quarter 18th century

the other the apron mentioned at the beginning of this article. On the apron silver has also been applied. Gilded chintzes were much in demand in Holland at the end of the seventeenth century, frequent requests occurring in the Oostindische Compagnie records.¹² This was probably true in France and England as well, the taste lasting right through the eighteenth century.

It was customary for those who could afford the luxury of a room furnished with Indian chintz to order matching sets of wall hangings, curtains, bed furnishings, and covers for chairs, settees and stools. The roll of five chair covers, of which the Museum's is one, was probably left unused from what must have been a very handsome set of gilded chintzes made for a room in a French house shortly before the Revolution.

NOTES

1. The Museum has been most fortunate in having on loan from Mrs. John Neill Malcolm a very pretty chintz overdress which is a mid-eighteenth century example of chintz costume. (Loan No. L952.2.1.)
2. There is in The Harry Wearne Collection a flowering tree palampore of which a variation in reverse is in the Victoria and Albert Museum. See K. B. Brett, "The Flowering Tree in Indian Chintz," *Journal of Indian Textile History* (1957), III, 54-5.
3. Several names are given to this type of gown, i.e. house gown, night gown and morning gown.
4. In Act I, Scene 2, of Molière's *Le Bourgeois Gentilhomme*, written in 1670, M. Jourdain, commenting on "sa robe," says "Je me suis fait faire cette indienne-ci. . . . Mon tailleur m'a dit que les gens de qualité étaient comme cela le matin."
5. Soame Jenyns, "The first Epistle of the Second Book of Horace Imitated. . . ." (Written in 1748.) *Poems* (London, 1752).
6. Sigrid F. Christensen, *Kongedragterne fra 17 og 18. Aarhundrede* (Copenhagen, 1940), I, 145-7; II, Plates LXXV and LXXVI.
7. *Ibid.*, I, 91. There is mention here that in a large gift presented to Queen Sofie Amalie of Denmark in 1666 by the Dutch East India Company there were no less than "6 Japansz zyde rocken, 2 mans, 2 vrouwen, 2 kinder rocken." I am grateful to Mrs. O. K. Johnson for translations from the Danish. There is in the Rijksmuseum a silk gown worn by William III of Orange which is straight cut, has fairly wide sleeves and the long collar extension of the Japanese kimono.
8. Engelbert Kaempfer, *The History of Japan*, Translated by J. G. Scheuchter, F.R.S. (Glasgow, 1906), III, 272.
9. *Ibid.*, III, 100. "30 gowns laid on three tables, a present from the Emperor."
10. A. M. Lubberhuizen-van Gelder, "Hinderloper 'wentken'," *Bulletin of the Rijksmuseum* No. 4 (1954), p. 90.
11. Others from this roll are now in the Victoria and Albert Museum, and The Calico Museum, Ahmedabad, India.
12. Lubberhuizen-ven Gelder, *op. cit.*, p. 91, referring to the *Dagregister van het Kasteel Batavia 1680*, remarks ". . . voor een bestelling van 5000 sitsen uit 't jaar 1680 bv. heeft men maar 10 stuks 'figne vergulde en versilverde sits' kunnen bemachtigen." I am grateful to my colleague J. B. Hillen for translations from the Dutch.

SOME EUROPEAN SILKS

During 1959, the textile collections of the Museum were enriched by the addition of three outstanding European woven silks. The most important is a Spanish dalmatic of the first half of the sixteenth century (Plate XXIII); the other two are eighteenth-century French panels of brocaded satin designed by Philippe de Lasalle (Plates XXIV & XXV).

The dalmatic is part of a magnificent suit probably made for use on feasts of martyrs.¹ It is a superb example both of the velvet weaving and the embroidery done in Spain following the discovery of the Americas and the establishment of the major Spanish colonies there. The gold of the Indies flowing back to enrich the home country naturally had its effect on the artistic products of the time, and much of the new-found wealth was lavished on the Church. The rich crimson velvet of which the Museum's vestment is made is of the variety known as pile on pile, probably the most sumptuous type of material ever woven. In this example the whole ground is covered with cut pile and the pattern is raised above it in tufts of greater height. It is an outstanding achievement of a period of transition: the large arching branches forming ogival compartments are a survival of the Gothic tradition of the previous century, while the sprays of chestnut branches within the compartments, and the fruits surrounding them—figs and pomegranates, symbols of regeneration and hence of resurrection—are closer to Renaissance ideals.

The apparels decorating the vestment, particularly those on the front and back, are of the same high quality. The wide panels on the sleeves with their formal decoration and the narrow quatrefoil bands over the shoulders are appliquéd in coloured satins on a green velvet ground, the outlines of the motifs being judiciously highlighted by the use of gold thread. This is the most frequent type of work found in Spanish embroideries of the sixteenth century, but in the main panels on the front and back of the vestment, a finer and more costly technique has been employed for the central roundels, one portraying

cent 1705



PLATE XXIII *Dalmatic, pile-on-pile crimson velvet. Spanish, first half sixteenth century*

St. Peter holding the symbolic keys, the other St. John the Baptist with the banner of the Agnus Dei. The faces and hands of the Saints are carefully shaded and subtly worked in fine split stitch, an exacting method which requires the embroiderer to bring the needle up through the middle of the previous stitch splitting it in two. The Saints' robes and the backgrounds are entirely in gold thread laid solidly across the surface giving an extremely rich effect. To produce the details of the design, the metal is closely couched with silks of different colours, the spacing of the stitches governing the shading of the various parts. The sources of these unusually fine roundels have not yet been identified.

In contrast to this magnificent vestment, the two brocaded white satin panels are very secular, and betray a highly sophisticated taste.² They were woven in Lyon about 1775 by Camille Pernon & Cie., from designs by Philippe de Lasalle (1723–1803). This artist, born at Seyselle, near Aix-les-Bains, is the greatest textile designer whose name is known. He first studied in Lyon under Sarabhat, an eminent local painter, and later in Paris under Bachelier and Boucher. A superb draftsman and colourist, he was also a textile technician of the first order with a full and complete knowledge of the capacities of the drawloom. He produced his masterpieces solely in silk without the use

cut 1706



PLATE XXIV *Le Jardinier*. Brocaded silk wall panel, designed by Philippe de LaSalle, Lyon, c. 1775

cut 1707



PLATE XXV *La Jardinière*. Brocaded silk tabouret cover, designed by Philippe de LaSalle. Lyon, c. 1775

of gold and silver threads and within the rigid limitations of weaving techniques. His finest work was produced for the adornment of a private chamber for Marie Antionette at Fontainebleau,³ and for Catherine the Great of Russia for the decoration of the Hermitage. It was from the magnificent gardens of eighteenth-century France, with their beautiful flowers and colourful birds that he drew his inspiration, and the Museum's two panels, though much simpler than the royal orders, were derived from this source. Like so much of his work, both were planned for room furnishings. In one, *Le Jardinier*, a young man in informal attire, with a potted rose bush in his hands, stands in front of a wheelbarrow which he is far too elegant to use: in the other, *La Jardinière*, similarly dressed, stands beside a rustic pedestal and is just about to lift a basket of cut flowers. A tame bluebird sits by its cage above her head. Both these delightful pieces were separately made and inset in guilloche frames woven in shades of rose with touches of old gold. The panel with *La Jardinière* served as upholstery for a tabouret, while that with her companion, surrounded by floral garlands, was part of a wall panel.

The Museum is fortunate to have been able to add these three pieces to its collections. The dalmatic is a powerful product of the period of Spanish expansion: the panels are the delicate product of *la douceur de vivre*, the elegant way of life cultivated in France which vanished with the fall of the Bastille in 1789.

NOTES

1. Acc. No. 959.113. Length 1.175 m. Formerly in the Collections of Mrs. Bella da Costa Green, and J. P. Morgan, Esq. The pattern of the velvet has been ascribed to Florence, sixteenth century, first quarter, by Herr Ritter von Falke, but on the basis of technical analysis the material is without question of Spanish manufacture. Otto von Falke, *Kunstgeschichte der Seidenweberei* (4th ed.; Tübingen, n.d.), Figure 485. See also, Harold B. Burnham, A Spanish Velvet Weave, *The Bulletin of the Needle and Bobbin Club*, XLIII, 22-36.
2. *Le Jardinier*. Acc. No. 959.7.1. Length, 92 cm. Width, 55.4 cm. *La Jardinière*. Acc. No. 959.7.2. Length, 60 cm. Width, 55 cm. For the latter panel mounted for use as a wall panel see Henri Algoud, *Le décor des soieries françaises* (Paris, 1931), Plate XVII.
3. Although these fabrics were designed for Marie Antoinette, they were unfinished at the outbreak of the Revolution and work on them ceased. They were only completed some years later by order of Napoleon, and finally installed at Fontainebleau in 1808 for the enjoyment of the Empress Josephine.

AN ENGLISH JAPANNED CABINET

Of all the furniture associated with the Stuart period, none, except possibly the silver-covered furniture of the reign of Charles II, is more splendid or a more opulent symbol of the time than the high-standing lacquer cabinet on an elaborate silvered base. Despite the obvious interest of such a piece in relation to our Far Eastern collection, the Royal Ontario Museum has never possessed an example of the European imitation known as japanning partly because of their rarity and partly because the rigours of our climate make their preservation somewhat risky. This gap has now been filled with an outstanding japanned cabinet and the history both of the technique and of this class of furnishing is of considerable interest.

The raw material of lacquer is the sap of the tree *Rhus vernicifera*. The tradition of lacquer is an old one in the Far East, going back in China at least as far as the lacquers of Ch'ang-Sha of the third century B.C. It was unknown in Europe until the Portuguese reached Canton early in the sixteenth century. Portuguese ships must have brought examples with them when they returned home, and lacquer was one of the first Oriental techniques to become popular in the West. There is reason to believe that it was known in England at least by the later years of Elizabeth I, although the great popularity of lacquer in England can be traced only from the seventeenth century. It is then that we become able to distinguish two favourite types, the Coromandel screen and the India cabinet. Lacquer was known in India, but much was imported,¹ and both these phrases seem to refer to the fact that goods from China and Japan were trans-shipped into East India Company ships on the Coromandel Coast. They also reflect the very vague geographical knowledge of the time, and during the seventeenth century the word "Indian" seems to have been used almost indiscriminately to refer to any Oriental object. The India cabinet, quite unlike any piece of English early seventeenth century furniture, was a large rectangular chest, with doors enclosing an inner arrangement of small drawers, and

cut 1708

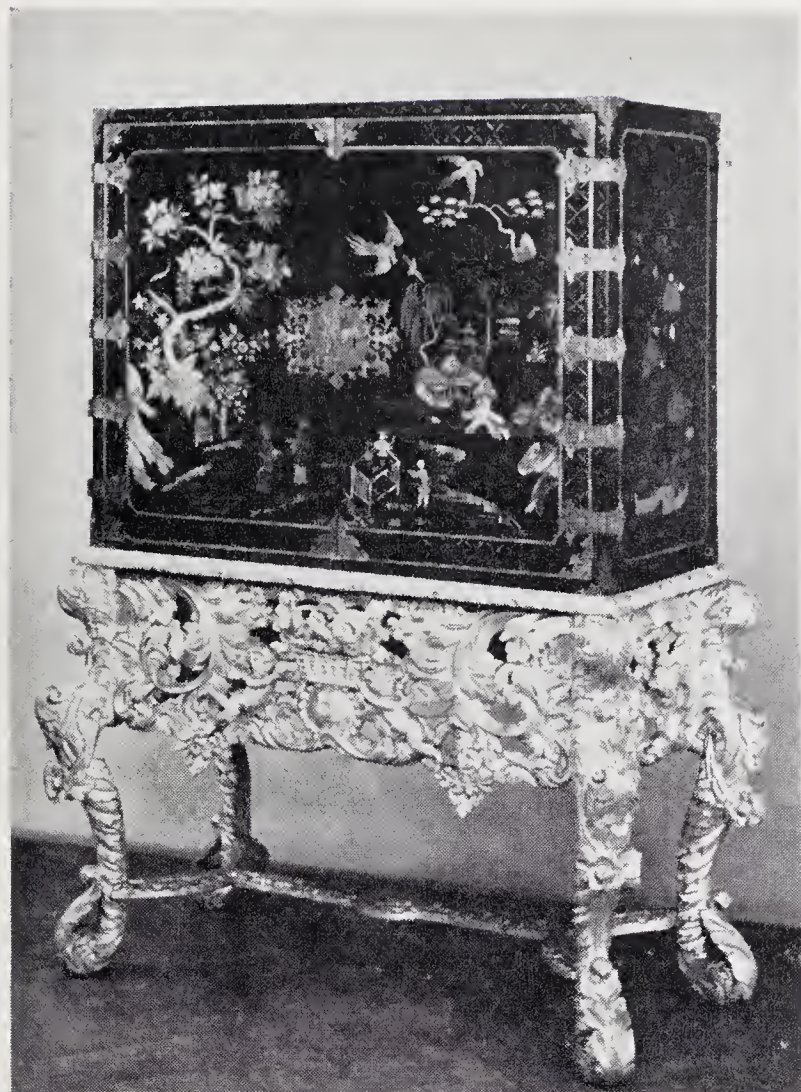


PLATE XXVI

*Japanned cabinet on silvered
stand, English, 1690–1700*

finished with elaborate metal hinges, lock-plates and corner pieces. The chest itself was Oriental, but in the seventeenth century it stood on a high stand especially made for it in England, carved and ornamented by painting in either gold or silver; this type of stand continued in use into the eighteenth century, but about 1700 a much lower stand, often on small cabriole legs, became increasingly popular.²

The popularity of lacquer, so unlike anything known in the West, led soon to its being imitated. The entry in the Northampton Inventory of 1614³ seems to refer to a Western imitation rather than to the original Far Eastern process, and there is other evidence⁴ to suggest that Western imitations were known early in the seventeenth century. It must have been thought that all lacquer was Japanese, for the name “Japanning” was early to be applied to it, and is used by some seventeenth century writers even more indiscriminately than the word “Indian,” to refer to both Western and Eastern work.⁵

Modern japanning is normally a matter of painting in colours on a black varnished ground of metal. The use of metal for japanning, however, belongs to the end of the seventeenth century, and is associated especially with Pontypool and Birmingham. Originally it was a matter of painting in gold mixed with a gum⁶ on a black varnished wooden surface. This technique is likely to have been that of the

original Western imitations, and became increasingly popular as the seventeenth century progressed. It was generally enough known for George Parker and John Stalker to publish the “Treatise of Japanning and Varnishing” at Oxford in 1688.⁷ It is interesting that they seem to visualize that the process will be carried out by girls at school, and there is other contemporary evidence suggesting that this was the case.⁸

The cabinet recently acquired by the Museum⁹ is an example of this English Japanning (Plate XXVI). Like its lacquer prototype, it is a rectangular chest fitted with metal lock-plates, hinges and corner pieces similar in shape and in ornament to other examples of the reign of William and Mary.¹⁰ The front and sides are painted with landscape and figure scenes in gold on a black ground, and the doors open to reveal a number of small drawers of which the fronts are also painted. The paintings are of landscape scenes with figures, buildings, birds and flowers, many of the two latter groups being very much out of scale with the background; many of them bear an extraordinary resemblance to the illustrations of Parker and Stalker’s book. The chest rests on an elaborately carved and pierced stand of table height, painted in silver.

NOTES

1. Van Linschoten’s *Itinerario* of 1596, translated into English in 1598, states that India was full of lacquer, but much of it was Chinese “and the finest work of this kind cometh from China.” A different impression is given by Vilhelm Slomann “The Indian Period of European Furniture.” *Burlington Magazine*, September 1934, p. 113 f.
2. Eighteenth-century examples of the tall stand are reproduced by Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century* (London, 1958), p. 33 (a design of Thomas Langley, 1739); Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-makers* (3rd ed.; London, 1955), p. 39 (attributed to Benjamin Goodison, about 1730). The eighteenth-century type of stand *Ibid.* p. 23 (attributed to James Moore, about 1710); p. 53 (by William Bradshaw, about 1730).
3. In the “studie chamber” of Lord Northampton’s London House there were *inter alia*.
A china guilte *cabonette* upon a frame
A large square china worke table and frame
of black varnishe and golde
One small table of china worke in golde colours
with flies and wormes upon a pillar suteable
A field bedstead of china worke black and silver
branched with silver with the Armes of the Earle
of Northampton upon the headpiece.

4. e.g. The letter from the painter, Smith, with its reference to "worke after the China fashion which is much affected heere." This is quoted in Ralph Edwards, *The Dictionary of English Furniture* (2nd ed., London, 1954), II, 267.
5. One use of the phrase appears in Evelyn's *Diary*, 4th December 1679, "I din'd . . . at the Portugal Ambassadors, now newly come, at Cleaveland House . . . the costly furniture belonging to the Ambassador, especially the rich Japan cabinets, of which I think there were a dozen." Opposed to this is the tendency, which seems to be an old one, to regard all "Japan-ning" as Western; this is indeed such common practise among writers that the giving of specific examples is unnecessary.
6. The usual ingredients in the 17th century were gum-lac, seed-lac or shell-lac. Gum-lac was the most popular of these, and the records of the East India Company in the seventeenth century contain numerous prohibitions of private trading in it.
7. Parker and Stalker give detailed technical descriptions of the processes and materials used. The base is covered with many layers of a mixture of whiting and parchment size and is then polished until it glistens like a mirror. The painting, much of it done with a mixture of metal dusts dissolved in spirits of wine is then applied, the part to be raised being covered with a paste or with drops of fine sawdust.
8. The most relevant passages are cited in Edwards, *op. cit.* p. 270.
9. Acc. No. 960.13. Height 83.8 cm., depth 47.3 cm., width 1.06 m.; stand height 78.8 cm., depth 57.1 cm., width 1.232 m. The cabinet doors open to reveal ten small and one full-length drawers.
10. e.g. A chest-on-stand of 1690 to 1700, Acc. No. 919.9.43.

AN EIGHTEENTH-CENTURY PORRINGER

cent 17c 9



PLATE XXVII

A silver porringer of the Queen Anne period has recently been acquired by the Royal Ontario Museum (Plate XXVII, Acc. No. 959.137). The porringer bears the London hallmark, the 1712 date letter and traces of an illegible maker's mark (Fig. 5). According to S. B. Wyler *Old Silver* (London, 1951) the maker's mark can be read either as John East or as Paul Lamerie (whose working period begins in 1712). No conclusion as to the identity of the silversmith can be drawn from the design as the style is typical of the period.



Fig. 5. Maker's mark.

VENETIAN GLASS

cut 1711



PLATE XXVIII

Two fine examples have recently been added to the Collection of early Venetian glass in the Royal Ontario Museum. One, a transparent jug with delicate enamel decoration of red, blue and white dots on a gilt background is an outstanding example of mid-sixteenth-century Venetian wares (Plate XXVIII, Acc. No. 959.6). An identical object is in the Victoria and Albert Museum (No. 681.1884). The other piece, in decoration and metal similar to the first and with green added to the enamel colours of the jug, is a dishholder in the form of a *tazza*, also made in Venice about 1550 (Acc. No. 959.162).

ETHNOLOGICAL FIELD WORK AND ACCESSIONS

Five field trips conducted in Ontario during 1958–59 have resulted in the addition of much significant material to the collection of the Department of Ethnology. The expedition which was responsible for the most numerous accessions was a one-year sojourn by Dr. E. S. Rogers among the Ojibwa Indians of Round Lake, a remote settlement in the Patricia District in northwestern Ontario. This expedition was generously financed by *The Globe and Mail* of Toronto. Mr. Selwyn Dewdney, in his third summer of field work, made full scale colour reproductions of the pictographs at forty-one sites, mostly in the region north and west of Lake Superior. During May and June, Mr. Walter Kenyon carried out preliminary excavations at several Indian sites along the Rainy River, and during July and August did extensive work at the Miller prehistoric village site near Toronto. Both these latter expeditions resulted in the recovery of rather large quantities of archaeological material. The work at the Miller site was greatly aided by contributions from Imperial Oil Limited, and Miller Paving, Ltd., to both of whom thanks are due. Excavation was continued by Mr. R. B. Johnston for the fifth year at Serpent Mounds, Rice Lake. Since a preliminary report¹ on this site has appeared elsewhere, it is not referred to again here.

An historic burial found near a mound at Hungry Hall on the Rainy River by Mr. Kenyon has distinct possibilities for display. Even more important are several partly reconstructable clay vessels of the Laurel Focus which he removed from other mound sites along that river, as well as projectile points, scrapers and other supporting material from the same culture, hitherto inadequately represented in our collections. From the Miller site have come the materials for the partial reconstruction of several ceramic vessels of the Glen Meyer

Focus, together with some 40,000 sherds, projectile points, several burials and associated objects. These will form a reservoir of information on this recently established cultural manifestation in Southern Ontario and provide material for its connections with the later Iroquoian cultures of this region.

As in the past, Mr. Dewdney's work has been sponsored by the Royal Ontario Museum, the Quetico Foundation, and the Ontario Department of Lands and Forests. The latter have supplied field assistance of prime importance, and the Quetico-Superior Research Center in Minnesota has provided generous help for work in that state. The reproductions which have resulted from these activities are on deposit at the Royal Ontario Museum together with the slab of sandstone showing a moose in white and two figures in red known as "The Namakan Stone" (Acc. No. 958.253), the gift of Mr. and Mrs. Arthur Pohlman and Dr. and Mrs. J. A. Boltz in 1958. It is hoped that the collection will be supplemented by further field work until it can be considered fully representative of this genre in Ontario. Already the Museum houses reproductions of pictographs from 78 sites (all but six from Ontario), and the collection comprises not only the coloured reproductions already mentioned but also scale drawings of the sites where they are to be seen, showing elevation above water level and the complete complex of drawings at the spot, as well as maps and colour transparencies. This body of material represents the first systematic, careful documentation of Indian pictographs in Canada, and will provide a record after the originals have been obliterated, either through natural agencies, or in the course of the development of the areas where they exist. Already several sites have been seriously defaced, and many more have undoubtedly disappeared. The colour reproductions make most attractive display material in the Museum, and will be very useful in illustrating prehistoric life in the northern and western regions of the Province.

In addition to these records, Mr. Dewdney brought back, as a gift from Chief Pierre Tabokeezhik of Grassy Narrows Indian Reserve, an Ojibwa midé bundle and a large birch bark scroll. The Midé or medicine bundle² (Plate XXIX) consists of a flat bag, badly worn, woven of wool on a warp of fine bast fibre cord, and containing numerous small items pertaining to the original owner's secret craft, a small cylindrical rattle, a large bundle of bird quills wrapped in cotton cloth, a feather fan, a group of feathers possibly from the tail of an eagle, two tin cans filled with small objects and an old-fashioned wooden pencil box containing three small snail shells. There are also two cloth patches or ornaments each bearing a design, and a wooden effigy of an owl. The tin cans have been used to hold small articles which could not easily be kept together otherwise: one contains a collection of bits of roots,

probably used as medicine, while the other holds a strange assortment of snail and other shells, a stone pipe bowl of native make and a brier pipe bowl, as well as a package of what appears to be native tobacco. Snail shells, as evidenced here, are objects of much interest to the Ojibwa. The two cloth ornaments are both faced with black cotton, on one of which is the profile outline of a bear in white glass beads, and on the other a turtle, worked in outline in brown thread. The carved effigy of an owl is the largest single item in the bundle and was probably regarded by the owner as the most powerful (Plate XXX). The carving is stylised, and the body ends in a wedge, suggesting that it may have been set in the top of a post while ceremonies were in progress.

The birch bark scroll³ is in almost perfect condition, although it has been kept in a rolled state too long to be opened easily (Plate XXXI). It is actually a composite, made by stitching together four more or less equal-sized pieces of bark with split cedar root or watap. On the inner surface the designs have been deeply scratched, but not coloured in any way. They include large rectangular and circular outlines, around which are placed in various positions lesser figures, many resembling bean-pods in shape. The usual method of delineation is to fill the lesser figures with cross-hatching, and even the circles and rectangles are outlined by bands done in this fashion. It is not often that birch bark scrolls are so large, and the general condition and character of this one suggest that it may not be more than a few decades old. There can be no doubt that it has been used a great deal and carefully treated. It is hoped that this coming summer, Mr. Dewdney will have an opportunity of meeting again with Chief Tabokezhik and of learning from him the meaning of the symbols it contains, and the uses and significance of the various objects in the midé bundle.

During his stay at Round Lake, Dr. Rogers collected between 200 and 300 objects, which in their entirety may be taken as fully representative of contemporary material culture of the Ojibwa at this village; they may be assumed also to be fairly typical of the modern Ojibwa as a whole, and particularly those of the Patricia District. The collection is documented in detail as to origin, materials, method of

PLATE XXIX *Midé bag and its contents. Top row—left to right: feather fan, cloth pectoral with figure of a bear worked in white glass beads; bundle of large bird quills; cloth pectoral with figure of a turtle worked in brown thread; group of feathers. Middle row: pencil box containing snail shells; cloth-wrapped bundle; owl-like wooden effigy (appears also in Plate XXX); rattle made of birch bark; cluster of coloured ribbons. Bottom row—left of bag: brier pipe bowl; stone pipe bowl; shell of a univalve containing snail shells; bird's claw; group of snail shells; tin can and lid; centre: woven bag; right: cloth containing twigs; tin can and lid. The scale may be judged from the Midé bag which is 45.7 cm. by 38 cm.*



PLATE XXX *Wooden object from Midé bundle, resembling an owl*

cat 1714

PLATE XXXI *Birch bark roll with pictographic inscriptions. Probably used in midé rites by the Ojibwa Indians. Length, 1.727 m. Width, c. 36.8 cm. Gift of Chief Pierre Tabokeezhik, Grassy Narrows Indian Reserve*

construction and degree of obsolescence. The few items which are not represented are those now obtained through trade with the white men, such as outboard motors, manufactured clothing, radios and sewing machines. The collection contains such important and relatively rare objects as eight rabbit-skin blankets and parkas. It is indeed regrettable that so much of the material is technologically inferior, but this is a true reflection of the prevailing culture, and has no bearing upon its scientific or historical importance. The Round Lake collection will stand as an invaluable documentation of the condition of these Indians long after their culture has disappeared. In the meantime, much of it will be useful in the arrangement of habitat groups to illustrate the life of a tribe in transition.

NOTES

1. Johnston, Richard B. Excavation at Serpent Mounds, Ontario History LII, 1, 55-6.
2. Acc. No. 959.279.2-14—Midé or Medicine Bundle. Gift of Chief Pierre Tabokeezhik.
3. Acc. No. 959.279.1—Birch bark scroll. Length, 1.727 m. Width, c. 36.8 cm. Gift of Chief Pierre Tabokeezhik.

A PERUVIAN WATER JAR

A group of six ancient Peruvian ceramic vessels was donated recently to the Royal Ontario Museum by Mrs. Walter Reid of Toronto. All of them are of high quality and they come from various cultures. One has been chosen for its exceptional interest to illustrate the level of technical achievement in the potter's art at one time-level on the north coast (Plate XXXII). The circumstances of discovery are largely unknown, so that it cannot positively be stated from what cultural context it comes, but judging from stylistic features the subject of this article would appear to be the product of the Mochica culture of the Master-craftsman Period.

It is a small *olla*, or water jar, such as might be used around the house, though the vessels which have survived have been those buried with the dead, presumably as part of the equipment which would be needed in the after-life. It appears to be hand-made, not mould-made, and in any case, its fabrication was done by a superb craftsman. The body of the vessel is made in the form of an insect sitting in a mass of "spittle," newly emerged from the nymph stage with its wings still folded back tightly against its body, transparent enough to allow the latter to show through, yet possessing sufficient substance to have a character of its own. The raised portion outlining the wings appears to have been luted on, yet there is no trace of the join. Not a crack, not a faulty line is to be detected anywhere.

The creature portrayed is a cercopid (order Homoptera), an insect familiar to Canadians as the spittle-bug or froghopper. The long sucking tube is clearly indicated, as are the seven segments of the body and the caudal plaque. The specimen illustrates the amazingly powerful faculties of observation possessed by the craftsmen of the time; no details escaped them. What they saw in life, they had the technical skill and mastery to convey in the finished work. What is still more surprising, they knew how to combine realism with art. The emergent insect is fixed forever in clay and the form takes on an imaginative and

cut 1715



PLATE XXXII

Earthenware vessel in form of a cercopid. Mochica Culture, Peru. c. A.D. 500–1000. Gift of Mrs. Walter Reid

aesthetic quality of a high order. A simple creature has been transformed into a thing of beauty by a few deft strokes. No superfluous lines clutter up the image. There are, however, four antennae and four pairs of legs whereas there should be only one pair of antennae and three pairs of legs. Perhaps here and in the rather imaginative proboscis the artist was indulging his artistic license; otherwise the portrayal is remarkably close to life. The skill of the artists and craftsmen of the time lay precisely in the combination of acute observation of natural objects with the technical ability to give them ceramic form. A very similar vessel in the Museum's collection has been executed with far less success, indicating that it may be a product of the later and technically less skilful Chimu culture.

ROYAL ONTARIO MUSEUM

(Correct for September 1960)

Harold M. Turner, Esq., *Chairman, Museum Board*
Sigmund Samuel, Esq., LL.D., F.R.Hist.S., *Hon. Chairman, Museum Board*
T. A. Heinrich, B.A.(Cal.), M.Litt., Ph.D.(Cantab.), LL.D.(Waterloo),
Director
Mrs. Helen M. Downie, *Executive Secretary*
Duncan F. Cameron, *Chief Information Officer*

ART AND ARCHAEOLOGY DIVISION

A. D. Tushingham, B.A.(Tor.), B.D., Ph.D.(Chicago), *Head*

CURATORIAL STAFF

CANADIANA DEPARTMENT

Spendlove, F. St. G., Dip.Arch.(London), F.M.A., F.R.S.A., *Curator*

ETHNOLOGY DEPARTMENT

Kidd, K. E., M.A., *Curator*
Kenyon, W. A., B.A., B.C., M.A., *Assistant Curator*
Rogers, E. S., Ph.D., *Assistant Curator*

FAR EASTERN DEPARTMENT

Trubner, Henry, M.A.(Harv.), *Curator*
Stephen, Mrs. B., B.A., M.A., *Assistant Curator*

GREEK & ROMAN DEPARTMENT

Graham, J. W., M.A.(Ac.), Ph.D.(J.H.U.), *Curator*
Lunn, John, B.A.(Dunelm), A.M.A., F.R.S.A., *Associate Curator*
Leipen, Mrs. N., Dipl.Phil.(Zagreb), *Assistant Curator*

MODERN EUROPEAN DEPARTMENT

Brett, G., M.C., M.A.(Oxon.), *Curator*
Hickl-Szabo, H. A., *Assistant Curator*

NEAR EASTERN DEPARTMENT

Needler, Miss Winifred, B.A., *Curator*
Dales, Geo. F., Jr., B.A., Ph.D., *Assistant Curator*
Groves, Miss J., B.A., *Curatorial Assistant*

TEXTILES DEPARTMENT

Brett, Mrs. K. B., *Curator*
Burnham, H. B., *Assistant Curator*
Holford, Mrs. M., *Curatorial Assistant*

HEADS OF OTHER DEPARTMENTS

Osborne, Miss C., *Librarian*
Parker, H., *Display Chief*
Todd, W., *Chief Conservator*
Hecken, Miss D., B.L.S., Ph.D. (Berlin), *Registrar*
Lindsay, I., *Chief Preparator*
Barker, A., *Chief Cabinet-maker*

ROYAL ONTARIO MUSEUM PUBLICATIONS

- Fibres, Spindles and Spinning Wheels*, by Dorothy K. Macdonald (mimeographed, 1944), price 50 cents.
Chinese Court Costumes, by Helen E. Fernald (1946), price \$1.10.
Excavating Ontario History, by Margaret M. Thomson (published by the Division of Education, 1947), price 15 cents.
Palestine, Ancient and Modern, a Guide to the Palestinian Collection (1949), price 50 cents.
Books of the Middle Ages (1950), price 25 cents.
Picture Books: *Chinese Pottery Figurines; Egyptian Mummies; Black-figure and Red-figure Greek Pottery* (all 1950), 25 cents each.
Outline Guide to the Royal Ontario Museum (1951; Section III deals with the Division of Art and Archaeology), price 50 cents.
Suggestions for Excavating Indian Sites (mimeographed, 1951), price 15 cents.
The Chair in China, by Louise Hawley Stone (1952), price \$1.00.
Sweet Water: The Discovery and Mapping of the Great Lakes, 1522–1703 (1954) price 25 cents.
Bouquets in Textiles, by K. B. Brett (1955), price 75 cents.
The Art of Fine Printing: The Bible in Print (1956), price 25 cents.
Ontario Handwoven Textiles, by K. B. Brett (1956), price \$1.00.
Over the Rockies: The Discovery and Mapping of the Canadian West, 1700–1886 (1956), price 25 cents.
The Edith Chown Pierce and Gerald Stevens Collection of Early Canadian Glass, by F. St. George Spendlove (1957), price 50 cents.
English Silver: Seven Centuries of English Domestic Silver (1958), price \$1.00.
Up North: The Discovery and Mapping of the Canadian Arctic, 1511–1944 (1958), price 25 cents.
Oriental Rugs: The Kalman Collection (1958), price 25 cents.
Masks: The Many Faces of Man (1959), price \$2.00.
Chinese Frescoes from the Royal Ontario Museum (Museum Bulletins Nos. 12, 13, and 14 bound together), price 50 cents.
The Inverhuron Site, by Walter Kenyon, Occasional Paper 1 (1959), price \$1.00.
Chinese Velvets, by Harold Burnham, Occasional Paper 2 (1959), price \$1.00.
Annual, 1959, Art and Archaeology Division, Royal Ontario Museum, price \$1.00.
Bulletins—7, 10, 11, 15, 16—5 cents each.
Bulletins—17, 18, 22, 23, 24, 25, 26, 27—25 cents each.
Bulletins—19, 20, 21—50 cents each.

OFFPRINTS

- "Chinese Mortuary Pillows in the Royal Ontario Museum of Archaeology," by Helen E. Fernald. Reprinted from the *Far Eastern Ceramic Bulletin*, Volume 4, No. 1, March 1952, price 50 cents.
- "The Excavating and Historical Identification of a Huron Ossuary," by Kenneth E. Kidd. Reprinted for the Royal Ontario Museum from *American Antiquity*, Vol. 18, No. 4, April 1953, price 35 cents; heavy cover 45 cents.
- "The Canadian Watercolours of James Pattison Cockburn, 1779?-1847," by F. St. G. Spendlove. Reprinted from the *Connoisseur*, May 1954, price 25 cents.
- "The Furniture of French Canada," by F. St. G. Spendlove. Reprinted from the *Connoisseur Year Book*, 1954, price 50 cents.
- "A Reredos from the Workshop of Jan Borman at the Royal Ontario Museum of Archaeology, Toronto," by Gerard Brett. Reprinted from the *Gazette des Beaux Arts*, Summer, 1954, price 50 cents.
- "The Royal Ontario Museum," reprinted from *Archaeology*, Summer 1955, Vol. 8, No. 2, price 15 cents.
- "Niagara Falls Pictured," by F. St. G. Spendlove. Reprinted from *Antiques*, April 1956, price 25 cents.
- "Archaeology and the Canadian," by A. D. Tushingham. Reprinted from *Queen's Quarterly*, Kingston, Winter 1956, price 30 cents.

OTHER PUBLICATIONS ON THE MUSEUM'S COLLECTIONS

- The Face of Early Canada*, by F. St. G. Spendlove (Ryerson Press 1958), price \$8.50, de luxe edition \$14.50.
- Collectors' Luck*, by F. St. G. Spendlove (Ryerson Press 1960), price \$15.00.

PATRON

The honorary title of Patron is bestowed by the Museum Board on those who have given exceptional service, either by time and effort expended on behalf of the Museum, or by gifts of money or objects to it.

MEMBERSHIP

FEES

	Annual	\$ 10.00
Annual Provincial (outside Toronto)		5.00
	Life	100.00
	Benefactor	500.00
	Endowment	5000.00

SOME PRIVILEGES OF MEMBERSHIP

Invitations to preview openings of special exhibitions.

Free admission during Museum hours.

Educational services. Guided tours for groups of ten or more members (by arrangement).

Special reduction on Museum Extension courses.

Copies of the Calendar of Events distributed annually.

ADMISSION

Tuesday to Saturday, 10 a.m. to 5 p.m. Sunday, 1 p.m. to 5 p.m. CLOSED MONDAY. Adults 25 cents. Students, with identification, and accompanied children free. Children under fourteen who are members of the "Museum Explorers Club" (25 cents per annum), free and unaccompanied.

Sigmund Samuel Canadiana Gallery, 14 Queen's Park West, Hours same as main building. No admission charge.



ROM